

THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

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SEPTEMBER 1, 1901.

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Prospectus, Entry Forms, and all information may be obtained from the Secretary.

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The NEXT TERM will commence on MONDAY, September 23. Entrance Examination, Friday, September 20.

The NEXT EXAMINATION for ASSOCIATESHIP (A.R.C.M.) will be held in April, 1902.

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The A.R.C.O. Examination commences on January 13. The Book of Examination Papers may be obtained by Members, price 5s., postage 5d.

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WEDNESDAY, at 11.30, Symphony in C minor (Brahms); Mass in D (Cherubini); Organ Concerto (Handel); Motet for Double Choir (Lloyd), &c.

THURSDAY, at 11.30, "Eroica" Symphony (Beethoven); "Job" (Sir Hubert Parry); Requiem (Verdi).

THURSDAY EVENING, at 8, "Emmaus" (Brewer); "Sleepers, wake" (Bach); "Hymn of Praise."

FRIDAY, at 11.30, "Messiah."

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"SAMSON AND DELILAH."—Mr. Charles Knowles was excellent as *Abimelech*."—*Morning Post*, October 16, 1899.

"Mr. D. Bisham and Mr. Charles Knowles, as the *High Priest* and *Abimelech*, entered thoroughly into the spirit of the work."—*The Times*, October 16, 1899.

CHESTER MUSICAL FESTIVAL, July 25, 26, 27, 1900.—"Zion" (*Gaile*).—"The baritone solo was sung by Mr. Charles Knowles with much earnestness and effect."—*Daily Telegraph*, July 26, 1900.

"In which Mr. Charles Knowles sang the solo part very ably."—*The Times*, July 31, 1900.

"The solitary solo was powerfully sung by Mr. Charles Knowles."—*Yorkshire Post*, July 26, 1900.

"FAUST."—Mr. Charles Knowles had in *Brander* a part peculiarly suited to his powers. In the closing cadence of the burlesque *Amen Chorus*, his stentorian voice told against the whole body of men's voices with an effect quite unique."—*Yorkshire Post*, July 27, 1900.

"ST. PAUL." HANLEY PHILHARMONIC SOCIETY.—"Mr. Charles Knowles, a well-known Yorkshire bass, who now sung for the first time, won much favour by reason of his fine voice and artistic methods."—*Staffordshire Sentinel*, March 30, 1901.

"GOLDEN LEGEND," DOVER MUSICAL FESTIVAL.—"... with the vindictive 'Here am I, too,' were splendidly rendered. Mr. Knowles sang *Lucifer's* song with great vigour and power, and was loudly applauded."—*Dover Express*, May 3, 1901.

"Mr. Charles Knowles, as *Lucifer*, gave the opening, 'Hasten, hasten!' in the prologue in robust style, his fine bass voice being at once heard to advantage."—*Dover Standard*, May 4, 1901.

"SAMSON." LEICESTER NEW MUSICAL SOCIETY.—"The treat of the evening was to hear Mr. Charles Knowles sing 'Honour and Arms.' This solo is, perhaps, the finest in the oratorio, and Mr. Knowles sang it with the greatest vigour and energy. At the conclusion he was rewarded with a burst of applause such as is not often heard, but he did not repeat the number. His splendid voice was heard to equal advantage in 'Thy glorious deeds' and in the duet 'Go, baffled coward,' with Mr. Saunders."—*Leicester Post*, November 30, 1900.

"HIAWATHA." CLIFTON CHORAL SOCIETY.—"Mr. Charles Knowles imparted a good deal of character and vividness to the personality of *Hiawatha* by his fine delivery of the several baritone solos assigned to the young Indian Chief, and especially in the admirable solo, with chorus, in which the latter takes leave of *Nokomis* and his people."—*Bristol Times*, May 7, 1901.

"GATE OF LIFE," CRYSTAL PALACE.—"Mr. Charles Knowles' powerful organ delivered the utterances of the *High Priest* with full effect."—*Daily Telegraph*, August 19, 1901.

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"LAST JUDGMENT" AND "CRUSADERS."—"His voice is of fine volume, and his enunciation and declamation are perfect. He was conspicuously successful."—*Dumfries Standard*, March 9, 1901.

"KING OLAF."—"As *Ironbeard*, his masterly rendering of the lines allotted to the heathen chieftain was fine in the extreme."—*Rotherham Advertiser*, March 30, 1901.

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Diplomas and Certificates were presented at the Public Distribution by the Warden (Dr. E. H. Turpin), on Wednesday, July 31, 1901, at 11.30 a.m., to the following SUCCESSFUL CANDIDATES:—

LICENTIATES IN MUSIC.

Samuel Bath, Mus.B., Harold Edward Mackinlay, Percy Fairbrother Ramsey.

ASSOCIATES IN MUSIC.

Catherine Berry, Edward Brown, Marion Elsie Carlile, Ernest John Downer, George W. Hedges, Catherine Stapledon Hiley, Samuel Douglas Baker Hughes, William Henry Lees, Thomas Charles Newland, William Ratcliffe, Louise Rex, Ethel Alice Rowland, Myles Frederick Taylor, Emily Trigger, Evelyn Mabel Walkley, Ethel Muriel Theresa Woollett.

MATRICULATION.

HONOURS.—Louisa Isabel Allen, Gertrude Annie Brookfield, Ida Elizabeth Denne, Harry Lawson Lake, Alfred Lawrence Potter.

PASS.—Blanche Elizabeth Ballantine, Thomas Arthur Hollister Sheppard.

ORGAN ASSOCIATES.

Emma Bowman, Thomas Arthur Hollister Sheppard.

CERTIFICATED ORGANISTS.

Albert Alphonse Nicholls, Arthur William Robinson, Winifred M. Smyth.

CERTIFICATED VOCALISTS.

Beatrice Maud Beard, Marguerite Ethel Boyton, Lillian Rose Coleman, Florence Marshall, Silas Palmer.

ASSOCIATE VIOLINIST.

Bernard Hahn.

CERTIFICATED VIOLINISTS.

Benjamin Albert Gill, Kate Skudder.

ASSOCIATE PIANISTS.

Emily Bratt, John Humby Cowan, Mary Ethel Rosamond Cox, Rose Keen, Hilda King, Winifred Mabel Nash, Alice Neale, Arthur M. Reeves, Margaret Whitty.

CERTIFICATED PIANISTS.

Edith Adams, Jessie Haines Adcock, Ethel Mary Alston, Muriel Dupen Baxter, Fanny Helen Bennett, Rose Alice Boyling, Georgina Maud Breeze, Enid Mary Brown, Annie Brownhill, Ruth Hannah Byrne, Edith Clark, Katherine Rosa Clements, Edith Florence Cook, Edward Dunton, Walter Elliott, Maude Evans, Florence Finn, Lillabelle Gibson, Violet Gladwell, Ida Kjerstin Goulding, Dorothy Harris, Ellen Maud Hill, Frances Mary Holbrooke, Nellie King Hollands, Florrie James, Nina Elizabeth Jefferies, Clara Beatrice Jones, Edith Mary Lancaster, Mary Barnhill Macdonald, Archibald Victor May, John Henry McBratney, Ethel McMillan, Gertrude Lucy Morris, Lillian Adelaide Newton, Isaac Nicholson, Frances Louise Peake, Mildred Pepper, Annie Griselda Porter, Hilda Geraldine Powell, Bertha Louise Susie Prout, Lizzie Radcliffe, Jane Clark Reid, Madeline Betsy Reynolds, Bertha Riedinger, Kathleen Maud Ruel, Vivienne Scott, May Shepherd, Winifred Rose Shrimpton, Kathleen Harriet Smith, Susan Anne Maud Taylor, Maud Thompson, Annie Louise Toogood, Cissy Wale, Emily Harriet Wellington, Daisy White, Eglantine Beatrice Wood, Lillie Agnes Woodrow, Marguerite Campbell Worth, Frances Wotton.

HARMONY CERTIFICATE.

HONOURS.—Francis William Harris, Rev. Frederick H. Reichardt, M.A.

PASS.—Eveline Ellen Armstrong, Gertrude M. Boys, Frances Emma Fox.

COUNTERPOINT CERTIFICATE.

George Henry Sadler.

Number of Candidates, 276. Total number of passes, 112.

EXAMINERS.—G. E. Bambridge, Granville Bantock, Francesco Berger, Henry R. Bird, Sir Frederick Bridge, Mus.D., Charles Copland, W. Creser, Mus.D., A. E. Drinkwater, M.A., Myles B. Foster, Charles Gardner, Alfred Gilbert, A. J. Greenish, Mus.D., James Higgs, Mus.D., Rev. H. G. Bonavia Hunt, Mus.D., Haydn Keeton, Mus.D., Walsley Little, Mus.D., F. G. Mitford Ogbourne, Guido Papini, C. W. Pearce, Mus.D., Rev. Edgar Sheppard, D.D., E. H. Turpin, Mus.D., and A. H. Walker, B.A., Mus.D.

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THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

SEPTEMBER 1, 1901.

MALIBRAN AND MUTLOW.

The reason for the juxtaposition of these two names may not at first sight appear very obvious. Such justification as may be necessary is furnished by the near approach of the Gloucester Festival, at the Meeting of which, in the year 1829, Malibran drew crowded audiences, and drew Mr. Mutlow. No attempt will be made in this holiday article to give detailed biographies of the lady or gentleman in question, but only such incidents in their careers will be set forth as are consonant, for the most part, with light reading.

The prima donna of the past was a capricious creature, with a pet poodle, pussy, or parrot, and an unpetted husband. But Maria Felicità Malibran, one of the greatest of the craft, was made of sterner stuff. The daughter of Manuel Garcia the elder, she was born at Paris on March 24, 1808. Her brother Manuel, long resident in London, and now hale and hearty in his ninety-seventh year, is three years her senior, and her highly-gifted sister, Madame Viardot Garcia, the fortunate possessor of the autograph score of Mozart's 'Don Giovanni,' has recently become an octogenarian. At the age of five, Maria played a child's part in Paër's opera, 'Agnese.' 'So precocious was she that, after a few nights of this opera, she actually began to sing the part of *Agnese* in the duet of the second Act, a piece of audacity which was applauded by the public.'

In the autumn of 1817 her father brought her to England. She could then, at the age of nine, speak fluently the Spanish (her father was a Spaniard), Italian and French languages. She soon acquired a knowledge of English during the two and-a-half years she was a schoolgirl in a convent at Hammersmith. Not long after, she learned to speak German with equal facility. In London she received good lessons in pianoforte playing whereby she was able to play Bach, a specially favourite composer of her father's.

It was in London, on June 7, 1825, that Malibran made her debut in opera, in the character of *Rosina* in Rossini's 'Il Barbiere.' Although she took the part as a stop gap and did not make a specially great sensation, the management engaged her for the remainder of the season (about six weeks) at a fee of £500. This young girl of seventeen—too young, indeed, to be put forward as a prima donna—was referred to as the daughter of Garcia, then the principal tenor of the opera company. At the end of the season, Garcia took his daughter to the York Festival—September 13 to 16, 1825—where she sang

'Rejoice greatly' and 'On mighty plumes' (as the *Harmonicon* has it) in the Cathedral, and took part in the secular concerts.

Immediately after the Festival at York, she accompanied her father to New York, 'where,' she said, 'I kept up my English, but did not improve it.' The enthusiasm of the New York public knew no bounds in regard to the young singer's wonderful vocalization. In the midst of this popularity, and much against her will, her father gave her in marriage to M. Malibran, an elderly Frenchman, whose supposed riches were doubtless regarded as a set off against his grey locks. The marriage, which took place exactly one day after her eighteenth birthday, proved to be a ghastly failure. Whatever may have been M. Malibran's musical attainments, his only known composition was a composition with his creditors. The bankruptcy of the elderly bridegroom took place within a year of the nuptial ceremony, and Maria left him. She subsequently married Charles August de Beriot, the celebrated violinist, who survived her. Curiously enough, however, notwithstanding that her first marriage was annulled, she professionally retained the name of Malibran—a name by which she is always known. For the remaining few years of her short life the successes of Malibran, as one of the great queens of song, were in the nature of a series of triumphs, not only in opera on the continent and in London, but also as an exponent of sacred music at the various provincial musical festivals in England—in fact, Maria Malibran, both as a singer and as a woman of a remarkable personality, was a great favourite in this country.

She died while fulfilling an engagement at an English musical festival—that of Manchester, in 1836. She arrived at Manchester, from Paris, on Sunday, September 11, in that year, and sang in no less than fourteen pieces on the following evening. Though weak and ill on the Tuesday, she insisted upon singing both morning and evening. On Wednesday, notwithstanding her critical state, she sang 'Sing ye to the Lord' with 'a sustained fervour and brilliancy of tone, as if she had been in perfect health.' In this heroic achievement her magnificent voice was heard for the last time in sacred music. At the evening concert she took part in a duet with Madame Caradori Allan—'Vanne se alberghi in petto,' from Mercadante's 'Andronico.' It was received with immense enthusiasm, and she actually repeated the performance; but while the concert room was ringing with applause, she was fainting in the arms of her friends. Nine days later—September, 23, 1836—at the Mosley Arms Hotel, Manchester, Maria Malibran passed away, after a period of great suffering, at the age of twenty-eight. Mrs. Vincent Novello was one of the kind-hearted English friends who watched at the bedside of the great singer during the last six days of

Malibran's fast-ebbing life, when the fever-stricken patient suffered agonising pain. In a sympathetically written account of that wearisome week in the Manchester inn, Mrs. Novello has related that Malibran, when in a very low-spirited condition, said to her: 'Manchester will have my bones.*' This utterance proved, alas! to be only too true. Her remains were laid to rest in the south aisle of the Collegiate Church of St. Mary the Virgin, Manchester (now the Cathedral), on October 1; but on the following December 20, they were removed from Manchester for re-interment in the cemetery of Laeken, near Brussels.

The glorious voice of Malibran was contralto in quality, with a compass of three octaves. Her speaking voice also exercised a peculiar charm over those who came under the spell of her fascinating personality. H. F. Chorley—no mean judge of a good thing—thus wrote of her in the *Athenæum* of October 1, 1836:—

In both characters [as a singer and an actress] she was distinguished above all her contemporaries by versatility, power and liveliness of conception. She could play with music of every possible style, school, and century. We have heard her, on the same evening, sing in *five different languages*; giving with equal truth and character the intense and passionate *scena* from 'Der Freischütz,' and those sprightly and charming Provençal airs, many of which were composed by herself. The extensive compass of her voice enabled her to command the whole range of songs which is usually divided between the *contralto* and *soprano*. She was, it is true, often hurried away by the tameless vivacity of her spirits into flights and cadences which were more eccentric than beautiful; we have heard her, in the very wantonness of consummate power, rival the unvocal *arpeggi* of De Beriot's violin, and execute the most sudden shakes and divisions upon those highest and deepest notes of the voice which less perfectly trained singers approach warily and with preparation. But those know little of the dignity Madame Malibran could assume, or of the unexaggerated expression which she could throw into music, even the plainest and least fantastic, who are not familiar with her Oratorio performances;—with the earnest pathos of her *scena*, 'Deh parlate' (Cimarosa's noblest song); with the calm and holy sweetness of her *Pastorale* from 'The Messiah,' 'He shall feed his flock,'—or, in a strain loftier than these, her delivery of that most magnificent of recitatives, 'Sing ye unto the Lord,' from 'Israel in Egypt.' In this last she so completely identified herself with the spirit of the scene, that no painter of 'Miriam the Prophetess' ever dreamed of face, form, or attitude more appropriate—more instinct with sublime triumph than hers at that moment!

Mr. Julian Marshall has well said, 'It was, after all, her mind that helped to enslave her audience.' As Sir Joshua Reynolds once answered an admirer as to how he (Sir Joshua) mixed his colours, 'With brains, madam,' so it was with Malibran. But she was by no means a mere warbling songstress. Her interests and accomplishments were extraordinarily varied. She was an intrepid horsewoman, a capital

dancer, an inimitable caricaturist, a humorous concocter of charades and riddles, and—though some 'superior' persons may regard this as a weakness in her character—she could make a very good pun. Yet, upon the slightest indication, she would set aside any trifle that apparently absorbed her whole attention, and discuss with discriminate enthusiasm the genius of Dante or Shakespeare, Raphael or Michael Angelo. She was an excellent pianist, and composed many very creditable songs. Moreover, she had considerable talent for drawing—in short, her versatility was quite phenomenal.

Her kindness knew no bounds. When John Parry, the humorous vocalist, gave a concert, he engaged Malibran on her usual terms—twenty guineas. When he called to pay her she would not take a single shilling, but told him that as she had passed many pleasant evenings with him at Naples, and as he was a young man just commencing his professional career, it afforded her much pleasure 'to lend him a helping voice'!

Two incidents will illustrate the 'good company' side of Malibran's personality. The first is told by Moscheles, who says:—

We had great fun the other day when Malibran and De Beriot joined us at our early dinner. The conversation turned upon Gnecco's comic duet, which Malibran sang so frequently and so charmingly with Lablache. In this, man and wife ridicule each other's shortcomings. When she came to the passage 'La tua bocca è fatta apporta,' she said, 'Just like my mouth, as broad as you please, and I'll just put this orange in to prove it.' One must have known De Beriot to appreciate his amazement and agony at seeing his wife open her mouth so wide, and to see the orange hidden between the rows of her beautiful teeth. Then she roared with laughter at her successful performance.

Immediately after our early dinner—Thalberg, Benedict and Klingemann being of the company—Malibran sat down to the piano and 'sang for the children,' as she used to call it, her Rataplan and some of her father's Spanish songs. For want of a guitar accompaniment to the latter, she would, while playing, every now and then mark the rhythm on the board at the back of the keys.

Then followed a visit to the Zoological Gardens, and after supper Malibran kept us all on the go. She gave us the richest imitations of Sir George Smart, the singers Knvyett, Braham, Phillips, and Vaughan, who had sung with her at a concert given by the Duchess of C., taking off the fat Duchess herself, as she condescendingly patronised 'her' artists, and winding up with the cracked voice and nasal tones of Lady —, who had inflicted 'Home, sweet home' on the company. Suddenly her comic vein came to a full stop, when she gave in the thorough German style the *scena* from 'Der Freischütz,' with German words, and a whole series of songs in German by Mendelssohn, Schubert, and Weber; lastly, she took a turn at 'Don Giovanni,' in which she was not only familiar with the music of *Zerlina*, but she knew by heart every note in the opera, which she could play from beginning to end. She went on playing and singing alternately until eleven o'clock, fresh to the last in voice and spirits. When she left us we were all in raptures about her music, languages, and painting; but what we liked best of all was her artlessness and amiability.

* 'The Last Days of Madame de Beriot.' By Mary Sabilla Novello. Contributed to the *Musical World* of October 14, 1836.

Let us change the scene to a musical evening given nearly seventy years ago by Vincent Novello, at his house, No. 67, Frith Street, Soho. After Malibran had sung several songs, concluding with a spirited mariner's ditty with a heave-ho burden, and which she

accompanied herself, she went up to one of the heartiest among the applauding guests—Felix Mendelssohn—and, in her most winning and playfully-imperious manner, made all the more fascinating by her foreign accent, said: 'Now, Mr. Mendelssohn, I never do nothing for



MR. MUTLOW.

DRAWN BY MADAME MALIBRAN, AT GLOUCESTER, IN 1829.

M. Mutlow - organist of Gloucester Cathedral
wrote by Madame Malibran in my presence
Henry Phillips



ENDORSEMENT ON THE MALIBRAN SKETCH OF MR. MUTLOW IN THE HANDWRITING (MUCH FADED) OF HENRY PHILLIPS.

nothing; you must play for *me*, now I have sung for *you*.' He, nothing loth, allowed her to lead him to the pianoforte, where he dashed into a wonderfully impulsive extemporaneous performance—masterly, musicianly, and full of vivacity. One of the company on that occasion was Abraham Mendelssohn, father of Felix, then on a visit to London with his son. In a

letter to his wife Mr. Mendelssohn, Senr., describes the Novello party. Here is an extract, written by an exceedingly shrewd, level-headed man nearly sixty years of age, relating to Madame Malibran's performances:—

Although this lady commands four languages in her singing (Italian is a matter of course), that does not show, any more than I can describe it, with what flowing

glowing, and effervescing power and expression, with what caprice and boldness, passion and *esprit*, with what assurance and consciousness of her powers, this woman, whom now I do appreciate, sang these ditties. From the same throat issued Spanish passion, French coquetry, with again a touch of primitiveness, English unpolished soundness, and also that somewhat frivolous but fresh and most characteristic French audacity, with plenty of her own remarkable individuality—she loved, yearned, rowed, and drummed with such wonderful self-possession, such bold command and lavish expenditure of her inexhaustible means, that one may truly say she sang songs without words, she sang sentiments, effects, situations. It was something quite new to me, and I wish you could have heard her!

Malibran had an ingenious and effective, if painful method of inspiring her tenor, John Templeton (a Scotchman, by the way), with a due sense of emotional feeling in operatic performances. For instance, if she could not otherwise attain her object, she would give him a good pinch on the arm, an operation which to the audience simply appeared as the bestowment of a tender caress which her jealous lover so *naturally* resented! On one occasion Malibran gave poor Templeton such a sharp nip that he stamped his foot in sheer agony. To his surprise this unpremeditated piece of 'stage business' brought down the house; it thenceforth became one of the great effects in the opera. She used often to sing with Henry Phillips, the Santley of that day, who made a great success with a ballad by Balfe, entitled 'The light of other days.' One evening, Balfe gave a little supper party at his lodgings in the Quadrant, Regent Street, to which Malibran and Phillips were invited. When the latter arrived at the house, the passage and stairs were in darkness. On asking the servant how far he should ascend, Phillips heard Malibran calling out at the top of the stairs: 'Quick, quick, give me a candle: here is the "light of other days" coming up in the dark!'

Her gift of letter-writing in the English language is shown in the three following letters addressed to the impresario and poet, Alfred Bunn. We print them in their original form:—

My Dear Mister Bunn,

I am so horse that I am really afraid not to be able to sing to-night. I tell you this in order to give you time to do something to prevent a noise this evening at the Theatres.

It makes me the most unhappy being in the world. Do come and see me; you'll judge by yourself. You know, also, that unless it was quite impossible for me to sing, I would not give it up upon the mere consideration of hurting myself a little.

Come—that's the best way to see the evidence of what I tell you in the greatest distress. MARIA.

My dear Bunn,

I cannot promise to play the part of *Count Belino*. The music is exceedingly weak, and, after the *Sonnambula*, I am not capable of singing baby's music;

however, I don't say positively *no* until I have seen both the *Music* and the *piece* again, for it is about eight years that I have not even heard the part; therefore, be so good as to send the whole to me, and I shall give you a *conscientious* answer, quite A LA MALIBRAN.

St. James Street, Mardi.

Again and again, always me, and eternally me, my dear Mister Bunn, I have been tormenting poor Chelard out of his wits. I want to have my part to practice it, know it, and be able to play in 10 days the latest. I am sure if you give proper orders for the copy of the parts, *we* shall be all ready, at least *I* will be ready in 8 days. . . . but . . . rehearsals, parts, rehearsals, parts, orders, rehearsals, no rehearsals without parts, no parts without orders, and no orders without my eternal hints, and my never ending letters, since it appears you will not do me the high honour of coming at my house for a quarter of an hour to have a little settling chit-chat. However it may be, I wait your pleasure, noble cousin, and humbly beg for an answer when it may suit your Majesty. Nonsense apart, pray say yes or *no*, for it would be too late to give orders for the copies in a few days. We should not have the necessary time for learning.

Believe me,

Yours, &c., &c.

MARIA MALIBRAN.

Once, on the stage of Drury Lane, Malibran heard the manager-poet in a bad temper speaking very harshly to a humble member of his company. 'I shall call you Good Friday,' she shouted, 'because you are a hot, *cross* Bunn!'

The portrait of Madame Malibran, which forms one of our Extra Supplements, is by Alfred Edward Chalon, R.A. (1780-1860), painter in water colours to Queen Victoria, and, in his day, a fashionable portrait painter. It was drawn in 1830, when Malibran was twenty-two, and it is considered the best representation of her. A note by the artist states: 'After playing *Fidalma* in Cimarosa's opera "*Il Matrimonio Segreto*," Malibran went into a pit box to see the Ballet, or rather to afford the public a better opportunity of appreciating her powers of transformation.'

It is now time to turn to the consideration of Mr. Mutlow, who was connected with the music of Gloucester Cathedral for the long period of sixty-three years. William Mutlow was born, probably at Gloucester, in 1761.* The following interesting particulars concerning him have been kindly extracted from the Dean and Chapter Act-Books, specially for

* A Thomas Anthony Mutlow, son of Thomas Mutlow, of Gloucester, Gent., may have been a brother of William. He (Thomas Anthony) was admitted a chorister of Magdalen College, Oxford, on January 18, 1788. He matriculated in 1793, and graduated in 1797. He held a minor canonry at Canterbury Cathedral, 1803-28, and was rector successively of St. Andrew's with St. Mary's, Beardman, Canterbury, and of Preston, near Wingham, Kent. As a chorister, Thomas Anthony Mutlow sang a solo at two out of the three concerts given at Oxford, in July, 1791, at which Haydn was present when taking his degree. Master Mutlow's name is duly recorded in C. F. Pohl's interesting and valuable book 'Haydn in London.' The young gentleman was engaged as one of the soloists at the Gloucester Festival of 1790.

this article, by Mr. A. Herbert Brewer, the present organist of Gloucester Cathedral:—

- 16th Jan. 1769. Ordered that William Mutlowe be admitted a Chorister upon probation in the room of John Birt.
- 23rd June 1780. William Mutlow was and is elected Master and Teacher of the Choristers and his salary to commence from Lady day last. And it is also ordered that he be paid a guinea as a gratuity and as a mark of the satisfaction of this Chapter in his exertion in teaching the boys.
- 29th Nov. 1781. Martin Smith resigned as Organist.
- 18th Dec. 1781. William Mutlow appointed Organist.
- In Nov. 1781. } £5 voted to Mr. Mutlow (in each year)
— 2. } for extraordinary diligence in teaching
— 3. } the boys.
1809. } £10 added to his salary.
3rd June 1812. } £20 added to his salary, as a proof of
the satisfaction of the Dean and Chapter
with his attention to the duties of his
office.

From the above it will be seen that Mr. Mutlow, unlike some cathedral organists, even at Gloucester, was not in the habit of getting into hot water with the Dean and Chapter. It should be added that he was apprenticed to Martin Smith, organist of Gloucester from 1740 to 1782, and the father of Stafford Smith; also that, at the age of twenty-one, he succeeded Smith, and held the post of organist of Gloucester Cathedral for fifty years and fourteen days. Although Mutlow was much engaged in tuition, he led the tranquil life of a country cathedral organist of a hundred years ago, before the time of railways and similar contributions to the rush of modern life. He is said to have been remarkable for the kindness and benevolence of his disposition, and a man who was greatly esteemed. He died on New Year's Day, 1832, and his remains are interred in the Cloisters of Gloucester Cathedral. His pupil, John Amott, succeeded him in the organistship, and Amott in turn gave place to Samuel Sebastian Wesley.

Mutlow was not at first appointed conductor of the Festivals of the Three Choirs held at Gloucester by virtue of his office.* His first Festival was in 1790, at which time he had held the post of organist for nearly nine years. It appears that in 1788 King George III., with his queen and three of the elder princesses of that monarch's numerous progeny, attended divine service in Gloucester Cathedral, 'when,' according to the *Gloucester Journal*, 'their Majesties (both good musicians) expressed to Dean Tucker their admiration of Mr. Mutlow's performance.' This royal

expression of opinion may have paved the way to the instalment of Mutlow in the conductorship of the Festivals.

It was at the Festival of 1829 that Malibran made the acquaintance of Mr. Mutlow. On that occasion she sang for the first time at a Meeting of the Three Choirs, and it was her only appearance at Gloucester. From the columns of the *Gloucester Journal*, a newspaper which goes back as far as 1722, we learn that 'The Choral Band, which will be numerous and supported by the celebrated *Female Singers* from Lancashire, with those from Birmingham, has been selected with great care.' In regard to the attainments of the 'Instrumental Band,' we are told that 'every finger seemed to obey the beck of Cramer, who led with his accustomed skill,' which, of course, implies that Cramer



WILLIAM MUTLOW,

ORGANIST OF GLOUCESTER CATHEDRAL, 1782-1832.

(From 'Annals of the Three Choirs,' by kind permission of Mr. H. Godwin Chance, M.A., one of the Editors.)

was virtually the conductor. A great crowd attended the morning service, at which 'many females were carried out in a fainting state.' The prayers were read by the Rev. W. W. Mutlow, a son of the organist-conductor and a minor canon of the cathedral. The subjoined extracts from the *Gloucester Journal*, recording Malibran's demeanour and achievements at the Festival, speak for themselves:—

To remarkable powers of voice, she unites singular clearness of articulation; and her style of singing is strongly characterised by that depth of feeling which constitutes the very soul of music. There is something in her demeanour, too, which is very pleasing; and we were delighted to observe that both she and Mrs. Knyvett invariably took a prominent part in the responses of the day—a point not always attended to by the principal singers on such occasions as the present.

... For the song of *Jeany Gray*, Madame Malibran substituted a very pleasing French ballad, in which she accompanied herself on the piano-forte.

... The whole company were enraptured with Madame Malibran's execution of Bishop's air, *Should he upbraid*, and a general encore was the natural consequence. Madame Malibran still further charmed the company by the ready and obliging manner in which she complied with the request of one of the Stewards to favour them with another song, when she instantly took her seat at the piano,

* The Gloucester Festivals of 1784 and 1787 were conducted by Mr. Elias Isaac, organist of Worcester Cathedral from 1748 (?) to 1793. He was a pupil of Dr. Greene, and, although organist of Worcester, he conducted five, if not six, festivals held at Gloucester.

and with a degree of archness and good humour peculiarly her own, gave the lively and playful air *Rampatapan*, which was loudly commended. (*Gloucester Journal*, September 26, 1829.)

The *Rampatapan* above referred to was Malibran's own composition—her 'Rataplan'—which she used to sing with wonderful verve and abandon.

The sketch of Mr. Mutlow drawn by Madame Malibran, which we reproduce in facsimile, together with an endorsement of its genuineness in the handwriting of Henry Phillips, was made at the Gloucester Festival of seventy-two years ago. It depicts the old cathedral organist as the possessor of a considerable amount of avoirdupois—in other words, as a man of weight.

F. G. E.

NOTES ON THE WORDS OF BEETHOVEN'S CHORAL SYMPHONY.

It is remarkable how an author of words set to music has to take a back seat in comparison with the composer. This is curiously exemplified in Wagner's well-known analysis of and article upon the Choral Symphony, in which he makes no mention whatever of Schiller. The following remarks upon Schiller's poem are offered as a small contribution to the history of Beethoven's symphonic masterpiece.

The *Lied an die Freude*, a portion of which forms the choral section of Beethoven's 'No. 9,' was written by Friedrich Schiller in the year 1785. He was then twenty-five, and lived in a house at Gohlis, a pretty village in the Rosenthal, near Leipzig. We give a photograph of the house, upon which a tablet has very properly been fixed.

Schiller shared this modest dwelling-place with his friend, Herr Goschen, grandfather of Viscount Goschen. This is verified in a letter to us from the Viscount, dated the 8th ult., in which he says:—

It is quite correct that at the date when Schiller wrote *Lied an die Freude* he shared a little cottage at Gohlis with my grandfather, then just a beginner in the publishing business, but afterwards a famous publisher and printer. I visited the cottage myself a few months ago. It is kept much as it was in those days; the accommodation must have been most simple and rural.*

Schiller had a love affair at Gohlis, in which one Margareta Schwan played a part, but the poet's proposal to the fair damsel was ruthlessly set at nought by the young lady's father in consequence of Schiller's pecuniary shortcomings. May it not be assumed that the Ode to Joy was written while Cupid held possession of his breast? Carlyle calls the Ode 'one of his (Schiller's) most spirited and

beautiful lyrical productions.' He says 'it bespeaks a mind impetuous even in its gladness, and overflowing with warm and earnest emotions.'

Beethoven first conceived the idea of setting to music the Ode to Joy 'verse by verse' as early as 1792, just after he had entered upon the twenty-third year of his life. A resident at Bonn, writing to Schiller's sister Charlotte, on January 26, 1793, said:—

I enclose a setting of the *Feuerfarbe* on which I should like your opinion. It is by a young man of this place whose talent is widely esteemed, and whom the Elector has sent to Haydn at Vienna. He intends to compose Schiller's *Freude*, verse by verse. I expect something perfect; for, as far as I know him, he is all for the grand and sublime.

No traces of the music to the Ode of that date remain, and it was not till thirty years later that Beethoven carried out, though in a very different manner, the intention formed in his youth. The story of its gradual evolution and complete achievement as a masterpiece of music has been so admirably told by the late Sir George Grove in his 'Beethoven and his Nine Symphonies,' that there is no need to repeat it here. One specially interesting extract, as having an important bearing on the subject of the choral portion of the symphony, may, however, be quoted:—

Beethoven has not used half of Schiller's words, nor has he employed them in the order in which they stand in the poem; and the arrangement and selection appear to have troubled him much. The note-books already cited abound with references to the 'disjointed fragments' (*abgerissene Sätze*) which he was trying to arrange and connect—so as not necessarily to employ the whole of Schiller's long Ode—'Abgerissene Sätze wie *Fürsten sind Bettler u.s.w. nicht das Ganze.' In making his selection Beethoven has omitted, either by chance or intention, some of the passages which strike an English mind as most *risqués* in Schiller's Ode: such as—

Dieses Glas dem guten Geist
Ueberm Sternenzelt dort oben!
Here's a glass to the good Spirit
Up above the stars so high!

and the omissions furnish an example of the taste by which his colossal powers were, with few exceptions, guided. Another point which puzzled him greatly was how to connect the vocal movements with the instrumental ones. His biographer, Schindler, gives an interesting description of his walking up and down the room endeavouring to discover how to do it, and at length crying out, 'I've got it, I've got it.' Holding out his sketch-book, Schindler perceived the words, 'Lasst uns das Lied des unsterblichen Schiller singen'—'Let us sing the song of the immortal Schiller—as a recitative for the basses, with the words of the Ode itself following immediately for soprano solo. And though this was altered almost as soon as written down—the words of the recitative being changed into 'O friends, not these tones; let us sing something pleasanter, and fuller of joy!' and the words of the Ode itself being given first to a solo voice—yet the method of the connection remained the same. How strongly is all this hesitation corroborated by Beethoven's own words to

* The interesting fact may be recalled that Viscount Goschen's father, then resident in England, was one of the small circle of friends at the house of Sir George Smart, in Great Portland Street, who were the last to speak to Weber before he retired to rest on the bed from which he was never to rise again. (*Vide THE MUSICAL TIMES*, July, 1893, p. 399.)

* These strange words refer to a line, 'Bettler werden Fürsten-Brüder' ('beggars shall be royal brothers'), which formerly stood in Schiller's poem. Schiller's original title of the Ode is said to have been 'An die Freiheit'—to Freedom, not to Joy; which throws a light on the tumultuous revolutionary phrases of the poetry.

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"Rochlitz in 1822—"You see, for some time past I have not been able to write easily. I sit and think, and think, and get it all settled; but it won't come on the paper, and a great work troubles me immensely at the outset; once get into it, and it's all right."

In a paper read before the Musical Association on February 12, 1895—his only contribution to the 'Proceedings' of that learned Society—

Sir George Grove called attention to a characteristic alteration by Beethoven of Schiller's text. It occurs at the words 'Was die Mode streng getheilt' (Novello's octavo edition, p. 83, *et seq.*).† 'Beethoven,' says Grove, 'excited with the subject, and indulging his usual love of plain speaking, has changed Schiller's word *streng* (or strictly) into *frech* (or insolently)—namely,



THE HOUSE AT GOHLIS, NEAR LEIPZIG, WHERE SCHILLER WROTE HIS 'ODE TO JOY.'
(From a Photograph taken by Herr Franz Hoffmann, of Leipzig.)

from 'that which fashion *strictly* parts,' into 'that which fashion *rudely* parts.' Surely,' he continued, 'so characteristic and personal a touch of the great composer's might have been suffered to remain! But no! in the octavo and subsequent editions the word *streng* has been restored, and here again without a

word to show that any alteration has been made. Had Beethoven, eloquently argued this enthusiastic Beethoven-lover, 'Had Beethoven been a second-rate composer, we might have challenged his changing a word in the text; but Beethoven was *not* second-rate. He

† On the authority of Pölitz, a well-known German litterateur, an older version of this line is said to have been—
'Was der Mode Schwert getheilt.'

* Für Freunde der Tonkunst, iv., 358.

held the same rank in music as Schiller in poetry, if not a higher rank,' and so on in the same enthusiastic and hero-worship strain.

Three other known settings of Schiller's Ode to Joy may soon be dismissed. The first is by Baron J. F. H. Dalberg (1752-1812), and consists of a few bars for solo and chorus in A, six-eight rhythm, repeated verse by verse *ad nauseam*. The second is an anonymous inspiration, a feeble thing of eighteen bars to which the eight stanzas of the poem are intended to be sung, one after another, with wearisome reiteration. The third claims a little more attention by reason of its scope and attempt at something better. It is the composition of one Tepper von Ferguson, a native of Warsaw, who was Kapellmeister at St. Petersburg in 1801. It is for solo voices and chorus, and the date assigned to it is 1797. The list of subscribers to the work includes two who were resident in London, set forth as Herr P. J. F., one copy, and Herr J. V. P., eight copies. Why did these two dwellers in the Metropolis modestly withhold their full patronymics? Curiously enough, under the place-heading 'Berlin' in the subscription list, is a 'Mister Levi of Cowes'!

It appears that in the year 1879, Dr. Joachim told Sir George Grove that 'Weber, writing in June, 1811, to Simrock, the publisher, of Bonn, says that he is composing Schiller's Ode *An die Freude* for orchestra, solos, and chorus, and asks if he (Simrock) will publish it.' Is anything known of this composition? How interesting it would be to compare the settings of Schiller's Ode by the composers of *Der Freischütz* and *Fidelio*.

SCHUBERT'S SETTING OF THE TWENTY-THIRD PSALM.

Of the many precious productions which emanated from the brain of Franz Schubert, one of the most beautiful is his setting of the Twenty-third Psalm. In this exquisite composition pure art and true devotion go hand in hand along perfection's highway. The particular form of the work—four-part female chorus with pianoforte accompaniment—owes its origin to four young ladies named Fröhlich, great friends of Schubert's. Anna, of this fair quartet, was the chief singer at some private concerts given on Thursdays in the Old Hall of the Musikverein at Vienna, at which the Psalm was probably first performed. It may be assumed that the piece was in the nature of a Christmas present from Schubert to the four sisters Fröhlich, as the autograph—of which we give a reduced facsimile of the first page—is dated 'December, 1820,' the year of the composition of the fine overture known as 'Rosamunde.' Schubert was then almost twenty-four years of age. In the year following its composition, the Psalm was sung (August 30, 1821) by the students of the Vienna

Conservatorium at one of their rehearsals and from manuscript copies, as the work was not published till 1831, three years after the composer's death.

It may not be generally known that the text of the Psalm—'the resting pilgrim's song,' to adopt the designation of Professor Cheyne—used by Schubert is a German metrical translation from the Hebrew by Moses Mendelssohn, grandfather of Felix Mendelssohn. In regard to Schubert's autograph score of the music, the neatness of his writing is a marked feature of the manuscript. The time signature is misleading if taken literally; but the *adagio* direction is a sufficient safeguard against the adoption of a rapid speed in performance. Dr. Eusebius Mandyczewski, in his valuable 'Revisionsbericht' to the complete edition of Schubert's works, calls attention to the fact that till recently the published editions of the Psalm contained an erroneous natural sign before the B in bar 50 in the first soprano part and in the accompaniment. This unnatural B natural is doubtless an editorial excrescence, because, as Dr. Mandyczewski says, 'considering the care with which Schubert wrote down the notes of this piece, it is scarcely to be thought that in both cases (the voice part and the accompaniment) he could have forgotten the natural sign.' Schubert also inserted the expression indications with great care. Ten bars from the end a curious *emoriendo* finds a place in the manuscript—it is doubtless Schubert's Italianization of the Latin *emiorior*. The frequent *pp* and the twice recurring *ppp* are important factors in obtaining a poetic rendering of this intensely poetic composition.

The work does not seem to have been published with English words till 1854, thirty-four years after the date of composition, when it was issued by Messrs. Ewer and Co. A review of the publication appeared in the *Musical Transcript* of September 2, 1854, a little-known and short-lived periodical devoted to music. Here is the notice:—

This is written for two soprano and two contralto voices, with an accompaniment for the pianoforte. As far as true musicianship and the disposition of the voices are concerned, this setting of the sacred canticle is free from fault, and flows with sufficient freedom. But the elevation of feeling, and the deep sanctity of the devotional spirit is absent. It is more operatic than sacerdotal, and its length is too protracted for the due expression of the sentiment. The restlessness of the accompaniment also damages the proposed effect.

Well, there is no accounting for taste or criticism, or even critics who seem to be destitute of poetry in their natures. Who would wish to reduce the 'heavenly length' of the setting by a single bar, or to damage the restfulness of the gentle ripple of the quavers by the deletion of even one triplet? And as for the absence of 'the deep sanctity of the devotional spirit,' may not Schubert's setting of the Twenty-third Psalm be classed among the perfect specimens of pure art in the domain of vocal music?

Oct. 1820 by Schubert

Vol. 23

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Psalm 23

Adagio.

The musical score is arranged in five systems. The first system contains four staves: Soprano I, Soprano II, Alto I, and Alto II. The second system contains two staves: Piano and Voice. The third system contains two staves: Piano and Voice. The fourth system contains two staves: Piano and Voice. The fifth system contains two staves: Piano and Voice. The score is written in G major and 3/4 time. The lyrics are in German and English. The tempo is marked 'Adagio'.

Sopr. I.
Sopr. II.
Alto I.
Alto II.
Piano.
voice.

Psalm 23

Adagio.

Gott ist unser Herr, unser Schutz und unser Heil.
Gott ist unser Herr, unser Schutz und unser Heil.

REDUCED FACSIMILE OF THE AUTOGRAPH (FOL. 1) OF SCHUBERT'S TWENTY-THIRD PSALM.

WAGNER AS A CONCERT-GIVER.

Everyone knows Richard Wagner as a composer, but the knowledge of him as a concert-giver is not so extensive or peculiar. The fortunate and accidental possession of the programme of an actual concert given by the composer of 'Parsifal' in St. Petersburg enables us to reproduce it in facsimile for the benefit of our readers, and, at the same time, furnishes us with an opportunity of saying a few words concerning Wagner's concert-giving experiences.

In the year 1862 Wagner, then in his fiftieth year, was very hard up. At that time only a part of *Der Ring des Nibelungen* had been written, and he had just commenced the composition of *Die Meistersinger*. In order to bring a little grist to the mill and keep body and soul together, Wagner appeared at a concert given on November 1, 1862, by Wendelin Weisseheimer in the Gewandhaus at Leipzig, when he conducted the overture to *Die Meistersinger*. It was the first performance of that masterly achievement. Mr. Dannreuther, then a student of the Leipzig Conservatorium, who was present on that eventful occasion, 'distinctly remembers the half empty room, the almost complete absence of professional musicians, the wonderful performance, and the enthusiastic demand for a repetition, in which the members of the orchestra took part as much as the audience.' Apropos of that particular concert, Wagner, during his sojourn in London in 1877, and when staying at the house of Mr. Dannreuther, said to his host :—

'That curious concert at Leipzig was the first of a long series of such absurd undertakings to which my straitened means led me. At other towns the public at least appeared *en masse*, and I could record an artistic success; but it was not till I went to Russia that the pecuniary results were worth mentioning.' (Grove. *Dictionary of Music and Musicians*, vol. iv., p. 362.)

Mr. Dannreuther states that Wagner conducted concerts at Vienna, Prague, St. Petersburg, Moscow, Peth, Karlsruhe, Lowenberg, and Breslau, and that the programmes consisted of Beethoven's Symphonies, fragments of the *Nibelungen Ring*, &c.

It is, however, to Wagner's concert operations in St. Petersburg, as an accompaniment to our facsimile, that we wish specially to call attention. Wagner found a friend in the Russian capital in the person of the distinguished critic-composer, Alexander Nikolaevitch Seroff (Syeroff), who was not only very kind to the composer-conductor, but who, according to Sir George Grove, subsequently became 'an extreme and enthusiastic partisan for Wagner.' Glasenapp tells us that Wagner found the musical press of St. Petersburg and Moscow untainted by Jewcraft (*Judenschaft*), and that both the newspapers and the public

received him (Wagner) with favour. The orchestra at St. Petersburg consisted of 130 players. At the first concert the programme comprised Beethoven's *Eroica* Symphony, the Sailors' chorus, Senta ballad, and overture from the 'Flying Dutchman'; the Introduction to 'Lohengrin,' and the march, *Wolfram Romance*, and overture from 'Tannhäuser.' At the second concert Beethoven's C minor Symphony and a Wagner selection were performed. The programme of the third concert (March 6, 1863) we give in facsimile. The actual document is twenty inches long, of which the lower half is a duplication in the Russian language of the upper (French) portion. The second part of the concert—'Fragments des opéras : la Walkyrie, et le jeune Siegfried (!) appartenant au cycle des Nibelungen'—is specially interesting.

It appears that at the concerts Wagner was showered with laurel wreaths, which he handed over to the orchestral players as the more deserving recipients. He also attracted the attention of the Grand Duchess Helen, to whom he read the poems of the 'Nibelungen Ring,' 'Die Meistersinger,' and 'Tristan.' News of the success of the concerts given in the land of the Czar soon found its way to England. The *Musical World* of June 27, 1863, the journal of Mr. J. W. Davison, contains this information :—

NOT SO BAD!—It is asserted that Herr Richard Wagner has made a clear sum of 50,000 francs by his concerts in Russia, besides an estate in Switzerland, a present, if report be trusted, from the Grand Duchess Helen.

Wagner furnished Mr. Davison with many a page of militant 'copy.' The issue of the *Musical World* of June 20, 1863, one week before the above extract appeared, contained an article entitled 'Wagner-cholera,' written by Mr. Davison above his favourite pseudonym 'Dishley Peters of Tadcaster,' which began in these words :—

Figaro reports a fearful case of Wagner-cholera, and from the symptoms described it would seem that Asiatic-cholera, in its worst form, is but a slight indisposition compared with the other.

The concluding paragraph opened with a question to the 'dear Reader' :—

Do you know, dear Reader, any *prime donne* aspiring to Glory? We might give them a letter to the directors of the Karlsruhe Theatre. Ladies having studied under Garcia a few months, and having kept a note or two of their voices, might, perhaps, try their luck at shouting Wagner; and they would, in all probability, succeed, for their few months' tuition would have served them as a kind of vaccination calculated to preserve them from Wagner-cholera.

The foregoing is quite in harmony with a previous leader in the *Musical World* (June 28, 1856), which commenced :—

'Robert Schumann has had his innings, and been bowled out—like Richard Wagner. *Paradise* and the *Peri* has gone to the tomb of the *Lohengrins*.'

How delightfully Davisonesque!

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63

GRAND CONCERT

vocal et instrumental,

donné Mercredi, 6 Mars,
au Grand Théâtre,

par

M^r RICHARD WAGNER.

Avec l'assistance amicale des artistes (musiciens et chanteurs) des
théâtres Impériaux.

PROGRAMME:

1-ère partie.

- | | | |
|--|-------|---------------------------------|
| 1) Ouverture | | } de l'opéra „Tann-
häuser“. |
| 2) a. Scène d'entrée „d'Elisabeth“
b. Duo „d'Elisabeth“ et de „Tann-
häuser“ | | |
| 3) Réverie nocturne d'Elsa | | } de l'opéra
„Lohengrin“. |
| 4) Introduction (Vorspiel). | | |

2^{ème} partie.

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| 5) Cavalcade aérienne des „Walkyrie“ | | } Fragments des operas:
„la Walkyrie et „le
jeune Siegfried“
appartenant au cycle
des Nibelungen. |
| 6) Chant d'amour de „Siegfried“ | | |
| 7) Chants de forge de Siegfried
a. Schmeltzlied.
b. Hämmerlied | | |
| 8) Adieux de „Wotan“ à Brünnhild et in-
cantation du feu | | |

On commencera à 8 heures du soir.

On peut se procurer des billets au magasin de musique de Johanson, perspective de
Nevsky, vis-à-vis le Gostinnoi Dwor № 44 et le jour du concert à la caisse du Grand Théâtre.

FACSIMILE (SLIGHTLY REDUCED) OF A WAGNER CONCERT PROGRAMME, ST. PETERSBURG, 1863.

HANDEL'S BORROWINGS.

(Concluded from page 528.)

For our present purpose, Erba, Stradella, Clari, Muffat, and Urlo have formed a class by themselves, both on account of the number and extent of the contributions levied upon them. We shall now deal with minor, though certainly not less curious, Handel borrowings. We begin then with Josquin des Près. Crotch finds Handel using one of his subjects in the final 'Amen' of the 'Messiah.' Burney had already remarked that Handel had taken a 'point' from the 8th Motet of Petrucci's 4th Book *Motteti della corona* of Josquin des Près, for the first *Allegro* of his first organ concerto, and for several of his choruses ('History of Music,' Vol. II., pp. 502 and 506). The 'point' of imitation in question is, however, to be found in many old composers, and it is well nigh impossible to say who first used it.

In a foot-note to his organ and pianoforte adaptation of the choruses in 'Samson,' Crotch says that a subject in the first chorus, 'O first created beam,' is taken from a psalm-tune by Martin Luther. The psalm in question is Luther's paraphrase of Ps. cxxx., 'Aus tiefer Noth schrei' ich zu dir,' the music to which, in Joh. Walther's 'Geistliches Gesangbüchlein,' Wittenberg, 1524, is generally attributed to him. The opening of this same chorus is to be found, by the way, in an aria in Cesti's opera of 'Orontea,' given in the 'Specimens.' In the latter there is also a 'Deposuit potentes,' by Palestrina, in which we again meet with a point of imitation similar to the one in the first Handel organ concerto. Those 'Specimens' were collected by Crotch for the purpose of illustrating the lectures of which he afterwards published the 'Substance'; and while collecting his material he no doubt jotted down many if not all, of the names which are in his footnote list. In No. 12 of the second volume of the 'Specimens' there is a theme used, rather than invented, by Palestrina, and this will be found (in its 'answer' form) in 'Let their celestial concerts all unite' ('Samson').

Sethus Calvisius, born in 1556, became Cantor of St. Thomas's, Leipzig, in 1594, and held that post until his death in 1615. He was a learned musician, and wrote treatises ('Melopeia,' 1582, 'Musicae artis praecepta,' 1612, &c.), and composed music (motets, hymns, and the 150th Psalm in twelve parts). He was also a distinguished mathematician and astronomer. In his organ adaptation of 'Solomon,' Crotch has the following foot-note on the chorus 'Throughout the world Jehovah's praise':—'The subjects are taken from a canon by Calvisius'; but the canon in question is not further specified.

Turini is mentioned by Burney as having been useful to Handel. He says that Handel composed 'one of his finest instrumental fugues' upon the subject of a canon by Turini, which he reproduces in his 'History of

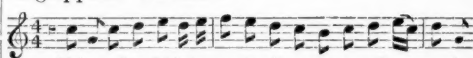
Music,' Vol. III., p. 521. It is also noted by Busby. The Handel fugue is the one in B flat commencing—



Burney states that Handel 'adopted a base' from a cantata composed by Marc Antonio Cesti, and also used a 'division' from a motet in his overture to 'Saul.' A more definite charge, however, is made by Crotch in his organ adaptation of 'Samson,' wherein he says of a passage in 'Great Dagon hath subdued our foe': 'This passage is from the last chorus of Cesti's opera of 'La Dori.' It is curious that Crotch should not have pointed out the above mentioned resemblance between the opening of the chorus 'O first-created beam' in 'Samson' and the opening of an aria of Cesti's—('Specimens,' Vol. II., No. 76)—when mentioning the former in connection with Luther.

Burney, in his 'History of Music' (Vol. IV., pp. 153-155), quotes a 'division' from a Cesti Cantata in the Christ Church Collection—one evidently well known to Crotch—and states that it was used by Handel in his overture to 'Saul.' If such a 'division,' however, be accepted, one might multiply *ad infinitum* the number of Handel's borrowings.

Dr. Chrysander (G. F. Händel, pp. 196-202) has something to say about Handel's indebtedness to Cesti or to Alessandro Scarlatti. In 'Agrippina' we find:—



L'alma mi - a frà le tempe - te rit - ro - ver sperai suo por - to

In a duet of Cesti's, however, occurs:—



Ca - ra ca - ra e dol - ce, ca - ra e dol - ce lib - er - tà

But it is more likely that Handel was acquainted with an Arietta of A. Scarlatti's, which contains the same Cesti phrase, and even more like it than we have quoted; borrowing then was not a speciality of *il caro Sassone*, though perhaps he excelled in the art.

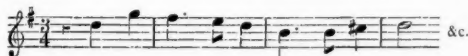
'See a fugue by Kerl in Dr. Burney's 'History of Music,' from which Handel took this chorus with little or no alteration.' Thus runs a note in Crotch's adaptation of the chorus 'Egypt was glad,' from 'Israel.' (Hawkins's 'History of Music' is probably meant, as it is not given in Burney; and we may add that the Hawkins version is by no means correct.) So far as the boldness of the borrowing is concerned, Kerl might well have been classed with our first set of names. But, with one exception, it is the only serious instance of Handel having been indebted to him. A passage in his 'Capriccio Kuku' is mentioned by Dr. Max Seiffert in the Fleischer-Seiffert edition recently published of C. F. Weitzmann's 'Geschichte der Klaviermusik,'

as having been adopted by Handel in an *allegro* of one of his organ concertos. Johann Kasper Kerl (1621-1693) was organist of St. Stephen's, Vienna. He published 'Toccate, Canzoni et altre Sonate,' 1673, in conjunction with Borro and Krieger, and 'Modulatio Organica super Magnificat,' 1686.

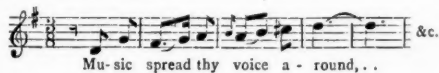
Coming to Corelli, we find Crotch in his copy of 'The Triumph of Time and Truth' writing against the air 'Dryads, Sylvens, with fair Flora,' 'from Corelli's Pastorale 8th Concerto.' The resemblance between the two passages is, however, slight. Corelli himself, by the way, was not above commandeering the ideas of another composer on occasion. Geminiani told a friend of Burney that 'he [Corelli] availed himself much of the compositions of other masters . . . he acquired much from Lulli . . . and from Bononcini's famous 'Camilla.' On his own authority Burney adds that he finds in Corelli 'frequent imitations of the more natural passages of Scarlatti, particularly in the beautiful *Adagio* of his 8th Concerto.' There are several excerpts from Corelli in Crotch's 'Specimens,' from which the veriest tyro would be able to pick out passages, figures, progressions, &c., reminding one more or less of Handel.

In his organ adaptation of 'Solomon,' Crotch refers the air and chorus 'Music spread thy voice around' to a 'Qui diligit Mariam' by the Abbate Steffani, and the same instance is mentioned in his 'Substance of Lectures' (p. 109).

The passage in Steffani's Motet commences thus:—



and Handel writes—

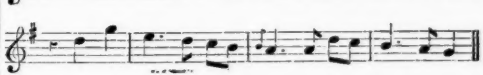
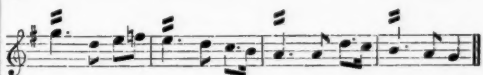
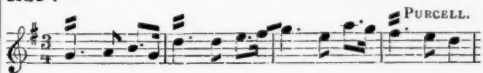


Mu-sic spread thy voice a-round, . .

A longer quotation would show that the resemblance continues. Chrysander also mentions these passages.

The name of Purcell is on our list. Burney, Macfarren, and others have noticed Handel's obligations to Purcell; but we here confine ourselves to Crotch. In the third act of Handel's 'Saul,' he detects a strong resemblance to Purcell's 'Saul and the Witch of Endor'; of direct borrowing, however, he practically makes no charge. The 'King Arthur' Chaconne, he says, 'was employed by Handel in his harpsichord lessons,' referring, of course, to the Chaconne in G of the Second Collection, both of which are built on what we may perhaps call 'Welsh' ground. Bach also used it for his great 'Goldberg' Variations, and Purcell in his harpsichord piece 'A Ground in Gamut.' And not only is the bass the same, but there is so striking a resemblance between

the melodies of the three respective composers that we are tempted to place them side by side:—



The above are given in chronological order. According to Crotch, Locke also used it. Crotch states further that a section of 'Brave souls to be renowned in story' was imitated by Handel in 'All we like sheep' at the words 'And the Lord hath laid.' The influence of Purcell over Handel has been frequently discussed, so, having given one or two examples, I pass on to Alessandro Scarlatti, with whom Handel was personally acquainted. One of his cantatas, 'Fortunate miei martiri,' was used by Handel, says Crotch in his 'Substance of Lectures,' while in his printed copy of 'Triumph of Time and Truth,' he has scribbled opposite 'Pensive sorrow' the words, 'Italian canzonets Aless. Scarlatti: Ch. Ch. Collection.' Part of the above-mentioned cantata occurs, by the way, in the 'Specimens.'

Leo, Hasse, and Vinci are names to be met with in one or other of the lists. Without mentioning any special place, it may be said that there are many passages in the excerpts from the first two composers in the 'Specimens' of decidedly Handelian character. One air, 'Pupillette vezzosette,' attributed to Vinci, may through its general resemblance to 'Love in her eyes,' in 'Acis,' account for that name in the list, although Crotch says he afterwards discovered that it was by Hasse.

Handel was not deterred by Bononcini's fate from a stray nibble at that determined biter. Crotch, in his organ adaptation of 'Judas Maccabæus,' remarks of the chorus 'Zion now her head shall raise,' that some of the subjects are from a cantata by Bononcini; also that the movement was composed after Handel had become blind, when the oratorio was already finished. The cantata seems to be the song by Bononcini, 'Peno, peno e l'alma fedele'; it is in the Fitzwilliam Collection, and the theme, according to a note of Bartlemann's, is identical with the theme of 'Zion now her head shall raise.'

Dr. Gauntlett, by the way, in his *Notes and Queries* article (Feb. 5, 1859) speaks of a theme of Bononcini converted into the overture of the 'Messiah,' without telling us where to look for the original theme!

Passing on to Johann Kuhnau, we find Crotch in his copy of 'Triumph of Time and Truth,' against the chorus 'Comfort them, O Lord,' at the words 'Keep them alive, let them be blessed,' writing, 'see Kuhnau's Organ Pieces, Leipzig, 1696,' and, at the same place, 'compare this with a chorus in 'Susanna.' The theme in both is, in fact, taken from the first Sonata in Kuhnau's 'Frische Klavier Früchte'; and it is curious to note how, in both instances, Handel has also worked in Kuhnau's semi-quaver figure. The theme and the figure are as follows:—



The 'Susanna' chorus referred to is 'Virtue shall never long be oppressed.'

In the above-named chorus from 'Triumph of Time and Truth' we find Handel actually laying a second composer under contribution. At bars 8-14 Crotch writes, 'This passage all from Lotti, see Latrobe, No. 16.' The Lotti passage is in 'Qui tollis peccata mundi,' from a Mass.

Look on this picture—



and on this—



Lotti's name, by the way, is not in the Crotch 'Substance' list.

A writer in the *Quarterly Musical Magazine and Review* (1822, p. 145) remarks that there is a chorus in a Mass by Caldara 'very similar in its subject to 'They loathed to drink' ('Israel'), and it is just possible that he referred to the theme of 'Qui tollis' in the Mass à 5 in F by that composer—

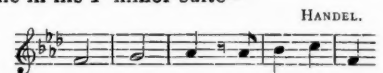


The resemblance is not very strong, yet there are many passages in Caldara's masses which might be described as Handelian. Antonio Caldara was born at Venice in 1670 and died at Vienna in 1736. He wrote many operas, oratorios, and masses. The dates of his birth and death are incorrectly given in most dictionaries; the above are according to official records.

Although the name of Bach is on our list, it is difficult to find out what particular charge or charges of borrowing from the great Cantor Crotch brought against Handel. In his 'Specimens' he gives the Fugue in E from Part II. of the Well-tempered Clavier, the theme of which is also used by Handel, but it was an old theme which existed long before Bach. Yet it is just possible that Crotch may have counted it as a Handel borrowing, for we even find Macfarren, in discussing Handel's plagiarisms in an article in the *Musical World*, pointing out that the subject of 'And with his stripes' in 'The Messiah,' is identical with that of a fugue of Bach. But it seems more than probable that both Bach and Handel evolved their respective themes from one by Kuhnau—which may itself be an out-growth—in his 'Neue Clavier-Uebung' of 1696—



just as Handel may have evolved the fugue theme in his F minor suite—

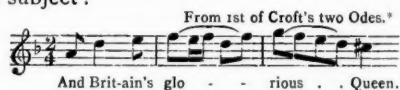


from a fugue of J. K. F. Fischer (capellmeister to the Margrave of Baden from 1669 to 1707)—

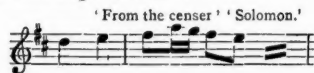


In the edition of Weitzmann's 'Geschichte der Klaviermusik,' mentioned above (p. 596), there are some interesting illustrations, including the above, of the metamorphoses of themes.

'This subject,' remarks Crotch of a passage in 'From the censor' ('Solomon'), 'is an improvement on one by Dr. Croft.' The plagiarism and the improvement were also noticed by Dr. Gauntlett (*Notes and Queries*, Feb. 5, 1859), who names Dr. Croft's fugue for his degree exercise as the original. Is this, perchance, the subject?



and this the improvement?



In several of his organ and pianoforte adaptations of Handel, Crotch points out the composer's obligations to Porta. Of the chorus 'To fame immortal go' in 'Samson' he says:—'The accompaniment is taken from Porta's opera of 'Numitor' . . . from which opera also Handel took many other passages.' Similarly a part of the opening symphony of

* In the preface to the Two Odes published under the title 'Musices Apparatus Academicus,' the author states that they 'were performed as a Preparatory Exercise to the taking my Doctor's Degree.'

the third act of 'Solomon' he says is 'from a song in 'Numitor,' and the double chorus 'The name of the wicked shall quickly be past' in the same oratorio is also ascribed to the same work. If we are correct in supposing that Crotch alludes to the songs 'Si t'intendo' and 'Altro da voi non chiedo,' the charge of borrowing can scarcely be maintained.

Crotch himself did not know of much borrowing by Handel from Pergolesi. He says, in his adaptation of 'Belshazzar,' of a passage in the chorus 'O glorious Prince': 'This is one of the very few passages of Pergolesi copied by Handel.' This chorus may be compared with No. 105 (Vol. II.) of the 'Specimens,' and it will be seen that the copying is not very close. In his adaptation of 'Jephtha,' Crotch has the following note on the semi-chorus, 'Welcome as the glorious light':—'This passage is copied, *but not closely*, from Pergolesi' (the italics are ours). If he refers to Pergolesi's 'Euridice e dove sei' ('Specimens,' Vol. II., No. 106)—and it seems to us just possible that such is the case—then the 'but not closely' is, indeed, a most appropriate qualification.

Dr. Burney, we have already said, appears to have been the first to call attention to Handel's borrowings—i.e., the first to point out any. His attention to the subject may, however, have been drawn by Scheibe, who, in the Preface to his 'Ueber die musikalische Composition,' published in 1773, three years before the first volume of Burney's History of Music appeared, asserts, on the authority of Telemann and Mattheson, that Handel frequently made profitable use of the ideas of Reinhard Keiser, and he adds that he has other good grounds for the statement.*

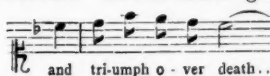
Some of Crotch's examples are somewhat far-fetched, and this, seeing that he has so many substantial illustrations, is to be regretted. On the whole, however, his list is, we think, justified, and, if he had made the subject a speciality, there is little doubt that he could have produced further examples. As it was he seems merely, *en passant*, as it were, to have recorded those instances which came under his notice while preparing his lectures and adaptations. I have touched upon all the names of the two Crotch lists mentioned except six: Domenico Scarlatti, Colonna, Telemann, Mondonville, Astorga, and Morley. Other names however have been mentioned, and I might also have added something about Krieger, Poglietti, Mattheson, Buxtehude, Pasquini, and others, but the patience of the reader has already been sorely tried. It must

not for a moment be imagined that Crotch in giving his famous list wished to bring the composer into discredit. In discussing borrowings from Carissimi, he says:—'In most cases he merely took ideas, and greatly improved them; but when he introduced passages entire and unaltered, it must be considered as a quotation of a well-known classical author, and not as plagiarism which results from poverty of invention, and with the hope of escaping detection.' This explanation of the larger conveyances is, however, generous rather than just. We quote it, not for its own merit, but merely to show critic Crotch's attitude towards Handel. The name of Carissimi recalls a curious passage in Hawkins concerning an imitation of that master by Dr. Blow, undertaken by royal command, or perhaps, one might say, request. 'The king (Charles II.) admired very much a little duet of Carissimi to the words 'Dite o Cieli,' and asked of Blow if he could imitate it. Blow modestly replied that he would try.' The result was his song 'Go, perjured man,' and the imitation is evident. I have constantly referred to adaptations by Crotch of Handel's choruses, yet have only been able to see a few of them. In the other numbers (of which a list is given at the end of the 'Substance of Lectures') there are, no doubt, similar footnotes pointing to other copyings, or quotations, of the great master.

POSTSCRIPT.

After I had seen a proof of above I received a letter from Mr. William Wallace most kindly offering to lend me Dr. Crotch's own copy of the score (Arnold edition) of Handel's oratorio of 'Samson.' I at once gladly accepted. It contains many marginal notes. I have already quoted the doctor's comment on the overture (see THE MUSICAL TIMES for August, p. 527), and here above the heading 'Overture' is written:—'subjects from Muffat. See also the March in 'Judas Maccabæus' and the Introduction to 'Joshua.' The borrowing from the 'Martin Luther' Psalm-tune mentioned above (p. 596) is also noted. I named the Walther 'Gesangbüchlein,' in which the tune is to be found, but Crotch tells where *he* discovered it; he says 'the subject may be seen in Miss Cecil's collection of Psalm tunes.' He also remarks that Handel borrowed from another Luther tune 'in his last chorus of 'L' Allegro' (or 'Il Moderato') which may be seen in Tattersall's Psalmody.' And on these borrowings he remarks, 'It was natural enough for a Handel, a Lutheran, and a Saxon to use Luther's hymns. It was also the practice of young composers.'

With regard to the name Bach in Crotch's list, I suggested that he had in his mind the Fugue in E in the second part of the Well-tempered Clavier. In this score against—



* 'Händel und Hasse, diese berühmten Männer, die Deutschland in Italien und Engelland Ehre gemacht haben, haben sich, insonderheit der erste, gar oft seiner Erfindungen bedient und sich dabey sehr wohl befunden. Sie verstanden aber die Kunst, sich diese Erfindungen so zuzueignen, dass sie unter ihren Händen in neue und Originalgedanken verwandelt wurden. Mattheson und Telemann haben mir dieses mehr als einmal bekräftiget, und ich kann auch nach andern zuverlässigen Nachrichten gar nicht daran zweifeln.'

Scheibe's 'Ueber die musikalische Composition.' Vorrede, p. LIII.

is a cross, which evidently refers to a note at foot of page, 'See Bach's Fugue in E.' This theme, however, is much older than Bach. The name of Vinci is mentioned. A division in 'Why does the God of Israel sleep?' is said to be from that composer's 'Alessandro in Indie.'

There are five references to Porta's 'Numitor'—a 'passage' in *Dalila's* air, 'To fleeting pleasures'; a 'subject' in *Samson's* air, 'My strength is from the living God'; two phrases in 'Go, baffled coward, go'; the demisemi-quaver passage in *Samson's* recitative, 'Jehovah's glory known'; and a passage in *Micah's* air, 'The Holy One of Israel.' The one mentioned above, 'To fame immortal go,' is not noted in this score.

There are interesting, and at times, quaint remarks besides those relating to the borrowings. Against *Micah's* aria 'No more of earthly joys' is written 'A favourite of Mr. Battishill's—not of mine!' At *Samson's* aria 'Ne'er think of that,' the words 'and fair enchanted cup' suggest to him the following query 'Did Milton borrow this idea from his own Comus?' He refers evidently to the line in *Comus* in which Circe's 'charmed cup' is mentioned, but the borrowing is not very marked; anyhow, the poet could do what he liked with his own. Of *Samson's* aria 'It is not virtue,' the worthy Doctor says: 'surely this is the worst of Handel's songs.'

J. S. SHEDLOCK.

OCCASIONAL NOTES.

Haydn is to be represented at the approaching Leeds Musical Festival by his so-called motet, 'Insanæ et vanæ curæ,' known also by its English text, 'Distracted with care and anguish.' Like many other familiar compositions, the knowledge of its history is in inverse ratio to its popularity. The result of some recent investigations may therefore not be unacceptable to our readers. In the first place it is not an original work, but, after the manner of much of Haydn's smaller church music, it is an adaptation. In the winter of 1774-5 Haydn (*ætat* 42) composed his first oratorio, 'Il ritorno di Tobia,' to an Italian libretto, which was first performed in Vienna, and under his direction, on April 2, 1775. Nine years later he added to Part II. of this initial effort in oratorio, a 'storm chorus,' which, however, must not be confused with the 'Storm chorus' (in the same key, but in triple rhythm) which he afterwards composed during his sojourn in London. This 'storm chorus' immediately follows, in fact it forms the conclusion of a fine soprano air in F minor and major, sung by *Anna* in the original work, a portion of which forms the beautiful second subject (in F) of the 'Insanæ.' The original words of this chorus—'Svanisce in un momento'—are to the effect that the soul threatens to yield to the fury of its enemies, yet trust in God keeps one steadfast. The music admirably reflects these opposites, first in the tumultuous D minor section, and then in the tranquillity of the F major portion which follows, no less than the trustful quietude of the D major conclusion.

It is interesting to know that Haydn brought the score of his 'Il ritorno di Tobia' with him to England on the occasion of his first visit to these shores in 1791, probably with a view to its performance here. Messrs. Novello's private library contains an oblong volume in the handwriting of Vincent Novello, in which he has copied some numbers from 'Tobia,' including the air of *Anna*, already mentioned, but not the 'Insanæ' chorus. The inside cover of the book contains the following interesting note in Novello's hand, written, not later than 1820, under the contents of the volume:—

The whole of the above are unpublished manuscripts, and were copied from an extremely rare volume, containing the full orchestral score of the entire oratorio, kindly lent to me for the purpose by my friend, Mr. Shield, who had obtained it from Haydn himself during the visit of the latter to England in the year 1791.

VINCENT NOVELLO, 240, Oxford St.

'Il ritorno di Tobia' is practically unknown. The late Mr. W. S. Rockstro, in his article 'Oratorio' in Grove's 'Dictionary of Music and Musicians' (ii., 550) says of it: 'The airs throughout are overflowing with melody, such as Haydn alone knew how to produce. The choruses are powerful and well-developed fugues, with bold yet tuneful subjects, like those familiar to us all through the medium of his well-known masses. The first is a prayer for the restoration of Tobit's sight—

Allegro con brio.

Rendi a To - bit la lu - ce, O . . del - la luce an -
tor ren - di a

The final fugue is in 6-8 time, and founded on a highly characteristic subject:—

Met-ter-em glo-ria maggiore e maggior fe - li - ci -
ta, e mag-gior fe - li - ci -

Latin words were adapted to both these choruses as well as to the 'storm chorus.' Rockstro, however, makes no reference to the 'Insanæ' adaptation. Probably the copy of the 'Tobia' score which he consulted did not contain it. As to who made the adaptation it seems impossible to say. A full score of the motet (so-called), published by Messrs. Breitkopf

and Härtel in 1809, was reviewed in the *Allgemeine musikalische Zeitung*, of August 15, 1810, as if it were an original work! The source of the Latin words is also at present wrapped in mystery. We have sought information on this point from the Rev. Dr. Julian, editor of the 'Dictionary of Hymnology,' the Rev. James Mearns, assistant-editor of that invaluable work, and Dr. Wilhelm Baeumker, author of 'Das Katholische deutsche Kirchenlied in seinen Singweisen'; but in their courteous replies all these experts have had to admit being baffled. Dr. Baeumker, the greatest authority on the subject in Germany, is of opinion that the Latin words were put together to fit Haydn's music, but by whom is not known. The Rev. S. Ould, who speaks with authority, says that such adaptations are quite common, and he instances the melody of 'O rest in the Lord' being adapted to Latin words to fit the music. These weak points in the history of the 'Insanæ et vanæ curæ' adaptation by no means lessen the strength and beauty of Haydn's characteristic music.

The annual Blue-Book of the British Museum, under the head of Department of Printed Books, records that no less than 5,562 Musical publications have been added to the collection, of which 5,236 have been received under the provisions of the Copyright Act, 275 by Colonial Copyright, and fifty-one acquired by purchase. This productivity of genius (or otherwise) in one year seems almost incredible. What becomes of all this new music?

The following are the most important additions to the collection of old music:—

'Lux Bella,' by Duran Domingo, Seville, 1492, the first musical work printed in Spain. The only other known copy of this work is in the Library of Evora.

A Hieronymite Processional on Vellum, printed at Alcala de Henares, 1526.

A folio collection of Magnificats by C. Morales and other composers, Lyons, 1550. A work of which no other copy is known to exist.

'Inchiridion de Missas solemnes,' by Matthias de Sousa, Villa Lobos, Coimbra, 1691.

'Erminia sul Giordano,' Rome, 1637. An early opera by M. A. Rossi, containing a series of engravings representing the scenery and mounting of the opera which occur in no other known copy of the work.

In regard to the Department of Manuscripts we are glad to find that the Motets by John Dunstable (15th century), copied from MSS. in Modena, Bologna, and Trent by Mr. W. Barclay Squire, have been generously presented to the nation by that gentleman, the courteous chief of the music department in the printed books section of our great National Library.

The National Co-operative Festival, held at the Crystal Palace on the 17th ult., has this year undergone a change so far as its musical performances are concerned. Hitherto the selection of music performed on the Handel orchestra has consisted of part-songs and detached pieces. This year, however, a new departure was made in the selection of a complete work as the chief feature of the great choral concert. The choice of Leoni's 'The Gate of Life' was a judicious one, as the music, in addition to being agreeable to the singers, has the merit of being simple and straightforward, and, therefore, presents no difficulties to the choir. The appointment of Mr. Allen Gill to the conductorship of the

Festival is one upon which the promoters are to be congratulated. Mr. Gill is no longer 'a coming man' as a conductor; he has certainly arrived and intends to stay, if we may judge by the number of conducting appointments he holds in London. He led his forces—in number upwards of 3,000—with such tactful precision and skilful resources as to call forth the highest praise. The singers responded well to the call of their chief, and, considering all the inevitable drawbacks in regard to the preparation of the music, the results were most encouraging. In the competitions (adjudicated upon by Dr. E. H. Turpin) the prize choirs were Coventry Co-operative Choir (Mr. A. Petty), Wollaston (Mr. H. Speight), and in the junior section the Portsmouth choir (Mr. George Adams) gained the Challenge Shield, which they now retain, having won it three years in succession.

The *Athenæum* of July 27, in a notice of a performance of Mozart's 'Don Giovanni' at the Royal Opera, Covent Garden, says:—

The greatness of the music of 'Don Juan' lies in its simplicity, its directness, its marked power of characterisation. Beethoven admired Handel because with simple means he achieved such grand results, and for a similar reason we ought to admire Mozart. In every note the hand of the master is felt; with a little figure, a chord, or a choice bit of colouring he often works wonders, and one cannot help contrasting the spontaneity and freshness of his music with much of what is now written.

Perfectly true!

The *Pall Mall Gazette*, of the 20th ult., contains an interesting article entitled 'Munich—an Operatic Art Centre,' which has Mozart for its theme. It is in the form of a letter, evidently written by the able musical critic of our contemporary, from which we extract the following:—

Once again, then, at the Residenz Theater, I have encountered Mozart, the understood, the admired, the beloved of those who here undertake to be honoured by him at this theatre. Year by year, moreover, it is clear that the efforts to make Mozart a modern cult, a power for attraction, a definite operatic target for the enthusiast, grow more and more successful in their results. In the early years of the last decade, when first I came to understand Mozart, under the light of the Munich presentation of his work, even over here the movement was not completely understood. It was more or less an easy matter then, I remember, to secure seats for any performance of the master's works, even at so small a theatre as is the Residenz. Nowadays the advance booking is almost on the scale of the advance booking of a new London success—always remembering the relative size of this tiny rococo house and the scale upon which a London theatre is customarily built. The Wagner theatres up and down the land seem to empty their audiences in small contingents upon this little island of an art, the youth of which seems perpetual and assured. And if one inquires into the essential reason of that success, the natural answer is, first and last, Mozart himself.

But there is a secondary reason; and though that secondary reason is to a great extent (altogether, nevertheless, from the theoretical point of view) swallowed up in the primary cause, it is one which in its non-fulfilment too amply accounts for the indifference with which the great master's operatic work is regarded in so many quarters of the world, particularly in England. That reason is nothing more nor less than a matter of mounting.

The fact is that Mozart's mind was given over to an intense happiness in mere pictorial realization which, in its turn, found an utterance in amazingly dramatic music—music, however, which invariably coloured the picture, the

two acting with a sort of double reflex influence one upon the other. With this result : that the music drama of Mozart requires, no less than does the music drama of Wagner, a setting as beautiful and as suggestive as the music itself. It is then that you realize to the full that the elder master was not by the smallest manner of means a mere composer of songs strung together by a more or less intelligible chain of recitative. Munich, most luckily for its own artistic reputation, possesses an organizer, a director endowed with the true Mozartian spirit.

The writer, in conclusion, says : ' Munich has once more justified itself in its artistic ambition, in its delicate desire to deify the golden qualities of Mozart's immortal and too neglected work.'

From the official *Mitteilungen* of the Allgemeiner Deutscher Musikverein we learn that its members at the present moment number 712, or 99 more than last year. Next year's festival is to take place at Krefeld, in Rhenish Prussia, and manuscripts of compositions intended for production thereat are to be submitted to Herr Max Schillings (the gifted composer of the music drama 'Ingwelde'), 4, Aiblinger Strasse, Munich. The monument now being erected at Weimar to Liszt, the revered founder of the Verein, is expected to be unveiled next year, and in connection with the festivities which will be arranged to celebrate the event, the General Intendant of the Grand-ducal Court Theatre has promised to give a dramatic (scenic) performance of Liszt's oratorio, 'The Legend of St. Elizabeth.' This will not be the first time that the work has been staged, nor is 'St. Elizabeth' the first oratorio to be presented on the boards, the present writer having, as a boy, taken part, in Düsseldorf, in a scenic performance of 'St. Paul' in which a distinguished English painter of battle scenes (then a pupil of the German artist, Emil Hünten) looked quite handsome as a princess or some such distinguished female personage. What a princess has to do with Mendelssohn's 'St. Paul' is another tale, the telling of which we cannot here attempt.

Professional jealousy is said to predominate over brotherly love in the musical profession, especially among composers. Without endorsing so serious a calumny, it is pleasant to call attention to a recent instance of 'the other way about.' From an official letter, signed by the chairman and honorary secretary of the Leeds Musical Festival Committee, we learn that Professor Stanford, the new conductor of the Festival, proposed that Sullivan's 'The Golden Legend' should be performed at the opening of the Meeting. 'The Committee, however,' the letter goes on to say, 'in view of the fact that the work had been already performed three times at the Leeds Festivals, selected the *In Memoriam* Overture in its place. The responsibility of the choice rests, of course, with them.' As Professor Stanford has been 'jumped upon'—though not in THE MUSICAL TIMES—for a wrongly assumed neglect of Sullivan in drawing up the Festival scheme, it is only fair to him to record the facts of the case, and at the same time to express satisfaction at the tribute he desired to pay to the memory of his predecessor in the conductorship of the Festival.

The late Mr. Henry J. Lincoln, to whose death we refer in another column, had a large collection of pianoforte duets, and he much enjoyed playing a selection of them with a friend. On one occasion, when the present writer was his colleague at the keyboard, he related a funny story of his friend, the

late Mr. J. W. Davison, the former musical critic of the *Times*. The two critics had arranged for an evening of duet-playing at Lincoln's rooms. Six o'clock was the time agreed upon for tea as a preliminary to the commencement of operations. That hour arrived, but no Davison. At the striking of eight by the clock, Lincoln partook of his delayed meal. At ten, J. W. D. arrived—four hours overdue! A little chat occupied the next sixty minutes, and at eleven p.m., he of the *Times* said : 'Now then, Lincoln, the duets.' Lincoln, however, demurred to disturbing the house and neighbours at that time of night, but he agreed to play till twelve, but no longer. At the midnight hour, Davison began to take his departure; he kept on going to go, but as often returned from the door in order to tell Lincoln 'just one more story.' He said his final good-bye at six o'clock in the morning!

It was at one of Mr. Lincoln's lectures ('Evenings with the Great Composers') on Mendelssohn, that that composer's Violin Concerto was performed for the first time in England. The place was the Western Institution, 47, Leicester Square, now the sale rooms of Messrs. Puttick and Simpson; the date December 23, 1845. In a letter to the present writer, Mr. Lincoln related the incident in these words :—

4, Great Coram Street,
Russell Square, W.C.
March 13, 1893.

Dear Sir,—You are quite correct as to the Mendelssohn Violin Concerto; and I dare say as to the date, which I have not at hand. Unfortunately I did not keep a Diary, as I ought to have done—but I believed then, as I do now, that the Concerto had never been previously played before any public audience in London; nor, I think, in England. The violinist was a near relative (I forget in what degree) of Rodolphe Kreutzer, the eminent violinist of Paris, whose name is associated with Beethoven's Sonata, Op. 47. Of course I could not have an orchestra, but I played the accompaniment (arranged from the score) on a Broadwood Grand Pianoforte. Long ago as it is, I remember (forgetting much else) an enthusiastic member of the audience, sitting in the front row, marking his satisfaction by thumping the floor with a heavy stick, or umbrella, against the rhythm, in a way that might well have confounded nervous players, such as I am now, but (fortunately) was not then.

I am, yours truly,
H. J. LINCOLN.

One of our oldest readers, whose memory goes back to the twenties and thirties of the last century, sends us the following incident from the rich store of her recollections.

In the earliest days of the Sacred Harmonic Society, when an oratorio was performed, the chorus singers had a signal given to them when a chorus was at hand. At a few bars before the end of a movement preceding a chorus, a gentleman with a long wand would step in front of the singers at one side of the orchestra and raise high his wand. He would then walk across the orchestra and again raise his wand in front of the vocal performers at the other side. If I remember rightly, the singers stood up in response to his signal.

What would Costa have said to the wand and the wanderer across the platform?

Musical critics, under the conditions of their avocation, are not always up with the lark in the morning; but to rise just in time for afternoon tea may be considered as rather late in the day. That the latter, or later hour was favoured by the late distinguished critic of a London daily is proved by the following letter, written by him, about forty years ago, to an eminent amateur in music:—

My dear G (in haste)—

Friday.

It is 4½ o'clock P.M.—I have just risen—your letter came only to-day—so I couldn't answer it by pillar last night—and only answer on pillow now.

B. Cellini was given *once*, at the Academie Royale, September, 1838 (*damned*).

" " " *once*, at Royal Italian Opera, June 25, 1853 (*damned*).

At Weimar very successful (Liszt, of course).

The distinguished critic and the eminent amateur, like Berlioz, have both entered upon their last long sleep; but in regard to the writer of the note it would have been perfectly correct, even during his lifetime, to have greeted him on his appearance as 'the late Mr. —!'

Mr. Arthur Chappell has retired from the directorship of the Popular Concerts, of which he was the founder, after having held that post with distinction for upwards of forty years. In our issue of September, 1898 (p. 595), we gave some historical particulars concerning the inauguration of these famous concerts, tracing their origin to the Cattle Show of 1858, and endeavouring to show the connection between bullocks and Beethoven, pigs and Pops. In referring to Mr. Chappell's retirement, an evening contemporary recently spake thus:—

MR. CHAPPELL AS 'TURN-OVER.'

In one minor art, which, however, largely contributes to the amenities of concerted music, Mr. Arthur Chappell, whose retirement from the concert-room is announced to-day, was unapproached. No one ever 'turned over' for a pianist with equal skill and tact. Not to reckon the fumbler who knocks over the score or turns two pages at once, there are three types to which most amateur 'turn-overs' can be referred. One is always a bar or two too quick, another equally too late, while the third watches and waits for a nod or sign from the pianists. It was a treat to watch Mr. Chappell as he held the top of the sheet just as the pianist approached the last line, then bent it over so that the first bar or two of the next page were visible, then swiftly and silently completed the turn-over at the exact moment when the last bar on the page was being finished. Amateur 'turn-overs,' please copy!

As 'copy,' amateur or otherwise, this is above reproach, but it will hardly obtain 'full marks' for accuracy. The 'turn-over'—should it not be turn-over?—at the Pops. has not been Mr. Chappell, but his faithful and able henchman, Mr. William Saunders, who having turned-over and sub-managed the concerts for a great many years, has literally grown grey in discharging, with conspicuous ability, those duties. A weekly journal devoted to music, in commenting upon the above paragraph, states that in the art of turning-over 'Mr. Chappell was unsurpassed.' Well, he may have been so concerning the financial turn-over of the Pops. But may we not venture to suggest that, in regard to accuracy, our two contemporaries should turn-over—a new leaf?

The degree of Doctor *honoris causa*, has been conferred upon Joseph Joachim by the University of Göttingen on the occasion of his recently completed seventieth year. The great violinist was at one time a student at the Hanoverian *alma mater*.

The University of Adelaide, South Australia, through the London office of the State, is seeking the services of a Professor of Music, who, at the same time, will have the direction of the Elder Conservatorium of Music, established in connection with the University, at a salary of £800 per annum.

The German Emperor has conferred upon Dr. Camille Saint-Saëns the great honour of the Prussian order 'Pour le Mérite' (Civil Division). It appears that the order may be bestowed on thirty Germans and thirty foreigners. The latter, however, must be recommended to the Kaiser by the unanimous vote of the academies of Science and Arts. This pleasant episode is an instance that music, which rises above creeds and denominationalism in religious worship, knows no international limitations. The composer of 'Samson et Dalila' is to be heartily congratulated.

Mr. Morton Latham, who is preparing a Life of Signor Piatti, writes to us as follows in correction of the death-date of the eminent violoncellist:—

All the papers have given Piatti's death as having occurred on July 19, and from a telegram that his daughter sent me, I supposed it to have been on that day. But the death, in fact, took place before midnight—that is on the 18th. I mention this in case you should think it worth notice in your September number.

Dr. Antonin Dvořák has been appointed director of the Conservatorium, Prague, upon the retirement of Herr Anton Bennewitz, who occupied the important post for twenty years, and who numbered amongst his pupils such excellent musicians as the members of the famous 'Bohemian Quartet.' Dr. Dvořák, who, it will be remembered, was the director of the National Conservatorium in New York, from 1891 to 1896, is in his sixtieth year.

Dr. Elgar's 'Dream of Gerontius' is to be performed at Düsseldorf in December next, under the direction of Professor Julius Butts, who has translated Cardinal Newman's poem into the language of the Fatherland. Professor Butts has a very high opinion of the music of our countryman's, and is taking special interest in this, the first performance of the work in Germany.

Dr. E. T. Sweeting has been appointed organist and music-master of Winchester College. He is succeeded in the organistship of St. John's College, Cambridge, by Mr. Cyril B. Rootham, organist of St. Asaph Cathedral. Dr. Edwin J. Crow, who has held the organistship of Ripon Cathedral for nearly thirty years, has resigned that appointment.

Place aux dames! By the unanimous vote of the Chapter, the most unusual appointment of a lady to the organistship of the Cathedral of Würzburg has been made. The fortunate fair one is Fräulein Hoeller, the gifted daughter of the late organist.

Mr. Alfred Hollins will form the subject of the Biographical Sketch in our next issue. An account of the Gloucester Festival will also appear, with a full-page view of the Cathedral, and a portrait of the conductor, Mr. A. Herbert Brewer.

BELLINI IN ENGLAND.

The centenary of the birth of Vincenzo Bellini falls this year, the composer of 'La Sonnambula' and other operas having drawn his first breath at Catania, the capital of Sicily, on November 1, 1801. In anticipation of what may be written about him a few weeks hence, it may not be without interest if we give some particulars concerning the first performances of Bellini's operas in England and his visit to this country.

Seventy years ago (on July 28, 1831) 'La Sonnambula' was performed at the King's Theatre, Haymarket, within five months of the production of the opera in Milan. The representation was for the benefit of the great tenor, Rubini, who appeared for the first time in London in 1831. The 'we' of the *Harmonicon*, the only musical journal of that day, in criticising this 'semi-serious' opera, said:—

It was performed twice, then suddenly withdrawn; and having been out of town [!] when it was represented, we never had an opportunity of hearing it.

Those on whose judgments we place reliance tell us that this opera is feeble, that it could not have sustained another representation in London. We are surprised at such an opinion, considering what trash has to a certain extent succeeded here, and having expected something respectable from the composer of *Il Pirata*, a work to which so much injustice was done at the King's Theatre in the season 1830. A critic, with whom we generally agree, says: 'In the present enfeebled state of Italian dramatic music, Bellini's opera, *La Sonnambula*, stands out as something worthy of notice. It is not great—it is not original; but it is not dull. . . . It is not abundant in melody; but some of the concerted pieces, particularly the *Finale* to the first act, are well written.' [*Spectator*.] On the other hand, a writer in a Sunday paper states, that 'The music is, for the most part, a light and pleasant series of lively melodies.' [*Examiner*.] Such are the discrepancies in criticism! We will not refer to the musical articles in the daily morning papers; still less so to those of the evening, which most generally copy from the morning journals.

No fault can be found with the outspokenness of the critic, who took the opportunity, while enjoying rural amenities, of 'going for' his brother critics, who, whatever their shortcomings, dutifully stuck to their posts in Metropolitan July weather. In 1835, 'La Sonnambula' was brought out at the English opera-house under the title of 'The Female Sleep-Walker'!

On June 20, 1833, two years after the presentation of 'La Sonnambula,' 'Norma' was performed—also at the King's Theatre, and also at 'a benefit,' that of Madame Pasta, who took the title-rôle, and for whom, by the way, Bellini wrote both the above-named operas. According to the *Harmonicon*—how curiously these criticisms strike us nowadays—'Her [Pasta's] acting alone saves it here, as it did at Milan, where it was first produced last year.' Wrong, Mr. Critic, it was first produced on Boxing-day, 1831! But having corrected him, we may let the good scribe continue:—

Considered as a whole, the music, though not censurable in regard to the rules of composition, possesses the most fatal of all faults—it is deplorably uninteresting; except the motive of the duet, 'Deh! con te li prendi,' an aria, 'Norma! che fu?' and the *Finale*, not a piece has the slightest pretence to originality, or produces the least effect. The overture and introduzione stun one with all kinds of noisy instruments, and half, or more, of the first act is accompanied by the same intolerable din.

The last of the Bellini trio of operas in our survey is 'I Puritani.' This, Bellini's swan-song, was first produced in Paris, January 25, 1835. Four months later (May 21) opera frequenters of the King's Theatre heard the work for the first time in England at the benefit—another benefit!—of the famous Giulia Grisi, whose age at that, or at any time of her career, it is impossible to tell. The cast included Rubini, Lablache, and Tamburini, who, with Grisi, formed a superb quartet. In May, 1835, the *Harmonicon* had been defunct nearly two years; therefore in regard to periodical musical literature of that time recourse must be had to the *Musical Library Monthly Supplement*, which followed the literary lines of the *Harmonicon* and filled the gap between the demise of that journal and the birth of the *Musical World*, now also defunct. From this (the *Monthly Supplement*) our quotation tells the old, old story—insufficiency of rehearsals in these 'election-cry' words:—

We should willingly praise the chorus, but the manner in which this is executed renders it impossible to utter a syllable but in reproof. The excuse pleaded is, that a sufficiency of rehearsals is not allowed. This certainly exonerates the individual chorists (*sic*), though it is no excuse for the management. But the house fills; and M. Laporte is one of those who will say, in the language of the old borough-buyers, 'look at the poll!'

Soon after the production of 'I Puritani,' Bellini went on a visit to an English friend, a Mr. Lewis (or Lewy), at Puteaux, near Paris. Under that hospitable roof he was attacked with dysentery from which, after a fortnight's severe illness, he never recovered. He died at Puteaux, September 23, 1835, at the early age of thirty-four. After a splendid funeral service in the Church of the Invalides, his remains were laid to rest in the cemetery of Père la Chaise, but in 1876 they were transferred to his native Catania. His wife survived him only five years. In the meantime she had married an English gentleman, according to the following information, under Deaths, in the *Gentleman's Magazine* of December, 1841:—

Oct. 21. In Shakspeare's walk, Shadwell, aged 35, Mrs. Eliza Bingham, wife of a gentleman connected with the Customs, and widow of Bellini, the eminent composer.

Whether Mrs. Bellini was an English lady or not, is unascertainable, as none of her first husband's biographers seem to make mention of the composer's marriage.

All the English biographies of Bellini ignore the fact that he visited this country, apparently for the only time, in 1833. Considering his reputation as an opera composer one would expect him to have been lionized during his sojourn in London, but this does not seem to have been the case, and the newspapers of the day are not over profuse in their references to him and his doings. The *Morning Chronicle* (the *Chronicle* of Beethoven) of April 29, 1833, has an interesting paragraph in which his name appears. Here it is:—

Madame Pasta, Madame Malibran, Rubini, Paganini, De Beriot the fiddler, and husband of Malibran, Bellini, the composer, Hummel, Vaccaj, Mendelssohn, Henry Herz, the unrivalled pianist, Madame Schroeder Devrient, Haitzinger, Dobler, and Uetz, the German actors formed a portion of the audience at the King's Theatre on Saturday. Pasta and Malibran excited particular attention.

No one will deny that a distinguished audience listened to the performance of Rossini's 'Cenerentola' on that occasion. The *Globe* also mentions Bellini

as having been present at the performance of 'La Sonnambula,' for the first time with English words, at Drury Lane Theatre, May 1, 1833, under Bishop's direction. Malibran was splendid in impersonating *Amina*, and it is said that Templeton, as *Elvino*, made such an impression upon Bellini that after the performance the composer embraced him and, 'with many compliments, promised to write a part that would immortalise him.' Bellini's opera 'I Capuletti e Montecchi' was first performed in London during his stay here, on July 20, 1833, at the King's Theatre. The *Court Journal* states that a 'Countess C—', who is particularly musical, attended the rehearsal and was accommodated with a score of the opera during its performance.' Who was the Countess C—?

We are enabled, through the kindness of Messrs. John Broadwood and Sons, to furnish some interesting information in regard to Bellini's London

lodgings. Not for the first time have the books of that eminent firm of pianoforte makers been turned to good account in such matters. The first entry is from Messrs. Broadwood's 'Day Book,' and stands thus:—

Friday, 10th May, 1833.
BELLINI. Taking S. P. pln pl^e N^o 41537 on Hire to Sig^r Bellini, 3 Old Burlington Street, per Mr. Denza.

The next extract is from the same tome:—

Wednesday, 7th Augt. 1833.
Bringing S. P. N^o 41537 from Mr. Bellini, 3 Old Burlington Street. Hire since 10 May. Bill to Mr. Denza, 20, Hanover Square.
[S. P. = Square piano. Pln. = plain pattern. Pl^e = with metal plate.]

And now for the Broadwood Ledger W. N. On turning to folio 397, this a/c greets the eye:—

MR. BELLINI, 3, O. Burlington St.

1833. Hire 6 O[ctave] Sq. Pianof^{te}
May 41537 pl. plate
10 to 7 Augt £2. 5. 0. and Carrg 4/-
pr. Mr. Denza

2	9	0
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1833.

Sept. 20. By Cash

2	9	0
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According to Boyle's Court Guide of 1833 and 1834—the earliest London Directory containing streets is of the year 1841—the occupants of 3, Old Burlington Street, are given as 'Mrs. Anne Waite and C. Waite, *surg.*' The identity of Mr. Denza is not discoverable by this means. In 1833, the occupant of 20, Hanover Square, was the Duke of Cannizzaro, evidently an Italian nobleman. Next door to him resided the French Ambassador. It is evident that in those days Hanover Square was the residential quarter of the 'hupper suckles.'

In sending copies of these interesting extracts, Mr. Algernon Black (of Broadwood's) says:—'The first entry in the Day Book was made by one Corri, then a clerk of Messrs. Broadwood and a relative by marriage of the composer Dussek; the Ledger entry is in the handwriting of Joseph Ries, a clerk in this office, and brother of Ferdinand Ries, the friend and pupil of Beethoven.' Thus it will be seen that Bellini was in London for at least three months, if not longer. The exact location of his lodgings is now made known for the first time.

GLOUCESTER FESTIVAL NOVELTIES.

CHORAL WORKS.

'Emmaus' (A Biblical Scene). Words written by Joseph Bennett, music composed by A. Herbert Brewer. The familiar Bible story is here presented by Mr. Bennett in his own words, arranged so as to allow of fitting musical contrast. The opening plaintive chorus, 'With weary footsteps, eyes, of those who watch and weep,' refers to the disciples, while a soprano solo explains the weeping by telling of the shattered faith 'that kindled hope for Israel. Another solo, still of mournful mood, is followed by a choral recitative, in which we hear of the disciples sad at heart, who 'towards Emmaus pass,' and of the voice of 'Him, the Lord, to Whom their eyes were blind.' Soon a chorus, mentioning the blessed scene of Jesus within the 'lowly hut' of the disciples, comments, as it were, upon the love and condescension of the Lord of heaven and earth. In like manner, until the end, Mr. Bennett has amplified the simple gospel narrative by means of solos and choruses, dwelling on certain important moments. Of the thoughtful and skilful music we may venture to name the choruses, 'O love most wonderful' and 'Dear Lord, the Bread of Life,' as two of the most impressive numbers in this meditative work by the organist of Gloucester Cathedral and conductor of the Festival.

Sir Frederick Bridge contributes to the Festival scheme a Dramatic Scene for bass solo, chorus and

orchestra, entitled 'The Forging of the Anchor.' This work is certainly not open to the charge of excessive length; composers, like novelists, are nowadays fully alive to the advantages of brevity. The poem of this Scene is by the late Sir Samuel Ferguson, who wrote it at the age of 21. It appeared in 1832 in Blackwood's Magazine, and attracted the notice of the famous Christopher North, who read it to some of his literary colleagues. He was asked if it was his own, and his brief yet significant answer was, 'I wish it were.' The subject of the poem suggests vigorous music, at times also of a certain realistic character: the shouting row of smiths, the swinking, Ho-panting crowd, the ringing hammers, and so forth. The setting is not lacking in these qualities, although the realism is ever kept well within bounds. The opening bars furnish a sturdy 'anchor' theme, which at fitting moments is introduced. Appropriate is the solemn ending at mention of those 'whose bones he [the anchor] goes among.'

In *Piam Memoriam Victoria Reginae*: thus reads the dedication of a motet for eight-part chorus, unaccompanied, by Dr. Charles Harford Lloyd, entitled, 'The Righteous live for evermore,' words from the Book of Wisdom. The memory of the late Queen is dear to all, so that this work, quite apart from its musical merits, will make a strong appeal to

the hearts of the hearers. In the orchestra, with its rich and varied tones, a composer possesses an instrument of mighty power, yet there is nothing so pure, so solemn, as a choir of voices unaccompanied. The motet is divided into three sections. The first, in which eternal life is the reward promised to the righteous, is slow and stately. The words of the second tell of the glorious kingdom which will be to them for an heritage; the music is an *Allegretto Grazioso* with fugal writing, but the characteristic theme on which it is based, and which, like a Gothic arch, points upwards, is never obscured by cloudy counterpoint. The third section, 'For with His right hand shall He cover them,' is bold and vigorous; it ends, however, in softest tones to the words 'With His arm shall He protect them.'

ORCHESTRAL WORKS.

'A Phantasy of Life and Love' is the designation of Dr. Frederic H. Cowen's orchestral poem, and, as its title implies, the music is a sort of picture of life with its emotions, struggles and yearnings, such as a young man might sit down and day-dream about. The work is scored for full orchestra, including four horns, three trombones, tuba and harp. There is no mistaking the storm and stress of the opening section; in it we have both emotion and struggle. And a new expressive theme, assigned at first to the clarinets, is equally clear as to its meaning; it is a 'love' motive. Then follow various sections in which different moods are represented—a *vivacissimo*, attracting special notice; here the day-dream becomes truly light and fantastic. When the principal theme returns, it is presented in less agitated form, and the 'love' theme not only follows in due course, but it has the last word; and the soft peaceful *coda* shows, so it seems to us, that love has triumphed over all the storms of life.

The orchestral Prelude composed by Mr. William Henry Bell is evidently not a work written in haste, and therefore there is no reason to think that he will have to repent of it at leisure or otherwise. It is scored for a large orchestra; besides the strings, wood-wind and brass, a *cor anglais*, a bass clarinet, a bass tuba, harp, also various instruments of percussion are employed. The Prelude has, by way of motto, two lines from Wordsworth, and this indicates on the part of the young composer a healthy love of nature—a favourable contrast to the weird stories and legends wherewith some seek to quicken thought and feeling. It opens with an *andante tranquillo*, in which the subject matter of the *allegro vivace* is set forth. The *allegro* itself is full of strong life, stirring rhythms, bold harmonies and effective contrasts. Throughout one feels that it is the work of one who has something to say, and wants to say it; it is not an ordinary *pièce de circonstance*.

Mr. S. Coleridge-Taylor's contribution to the Gloucester meeting, like that of two years ago at Worcester, is of very modest proportions. It takes the form of an orchestral piece bearing the simple title 'Idyll.' The principal theme is of quite reposeful character; it is, however, a real theme, not a short phrase or mere figure to be afterwards twisted and tortured by cunning devices. A middle section offers variety of key and character. The first theme is again presented, and in somewhat impassioned form, and then in a *coda* of delicate structure the music softly dies away.

SERVICE MUSIC.

Mr. John E. West contributes a Festival Anthem for soprano and bass soli, chorus, orchestra and organ, which will be performed at the Special opening

Service in the Cathedral, on Sunday morning, the 8th inst. The title is, 'Lord, I have loved the habitation of Thy House,' the words being selected from Psalms 26, 27, and 32, also from the 47th chapter of Ecclesiasticus. In the opening section there is a broad flowing theme, which is heard several times, also a short motive for the brass, with which from the context, is associated the idea of praise. Other special features of this well-written anthem are an expressive 'Alleluia' phrase, first sung by female voices, a fully harmonised chorale, consisting of an old melody which for many years has been played by the chimes of Gloucester Cathedral, and which is said to have been composed by Stephen Jefferies, organist of the Cathedral from 1682 to 1710. A solid fugal section brings this fine festival anthem to an impressive conclusion.

The Magnificat and Nunc Dimittis, for soprano solo, chorus and orchestra, by Mr. Bertram Luard Selby, written for the special Sunday Service, contains some thoughtful, expressive writing. The Magnificat is broad and dignified; and the Nunc Dimittis calm and soothing.

A NEW FESTIVAL COMPOSER: MR. W. H. BELL.

Although the subject of the subjoined biographical remarks has already won his spurs as a composer, he has yet to set his face towards the goal of success in the Festival field. In a few days, however, Gloucester will give him his opportunity.

William Henry Bell was born at St. Alban's, August 20, 1873. He received his earliest tuition in music from his father, who taught him to play the violin when only six years of age. Two years later he became a chorister at St. Alban's Cathedral, and attended the Grammar School of his native city. He received what he calls his 'first real lesson in music' at the age of thirteen, though he had practised the violin and even tried his hand at composition in a haphazard way ever since he was little more than a baby. Not that he was ever an infant prodigy; on the contrary, he preferred a game of football, or a long country ramble, a birds'-nesting expedition, &c., to a sickly life indoors, practising. His first teacher in theory was Miss Mary Toulmin (afterwards Lady Carbery), an old pupil of Mr. Frederick Corder's at the Academy, who gave him lessons in harmony, counterpoint and composition without fee or reward, but purely for the interest she took in the boy.

An important incident in his boyhood happened in 1889, when he was only fifteen years of age. Dr. Turpin told him that the Goss Scholarship at the Royal Academy of Music was very soon to be competed for, and he advised young Bell to enter his name. But the chief condition of the test was organ-playing, and Bell had scarcely touched that instrument; and there was only a fortnight before the date of the competition. Nothing daunted, the boy, with that grit and earnestness of purpose which we generally attribute to the grandfathers of the present generation rather than to the young bloods, set to work practising the organ seven hours a day, and at the end of the fortnight won the scholarship! During his studentship of five years at Tenterden Street he had as teachers Dr. Steggall (organ), Mr. Alfred Burnett (violin), Mr. Alfred Izard and Mr. Septimus Webbe (piano-forte), and Mr. Frederick Corder (composition). Although by virtue of the Scholarship the organ was his principal study—and like many other 'old boys' he

speaks in the highest terms of Dr. Steggall's valuable lessons—he gave his chief attention to composition. Stimulated by Mr. Corder's enthusiasm and breezy optimism he trod the path of perseverance, and while a student at Tenterden Street he wrote several orchestral works, some chamber music, and two cantatas, 'all of which,' he says, 'have long ago been relegated to the limbo of forgotten things.' For six years he was organist of St. Stephen's Church, St. Alban's, for six months (in 1896) he held a similar post at Oswestry Parish Church, and for the last two years he has been organist of All Saints' Church, Tufnell Park.

Since Mr. Bell left the Academy, in 1894, he has worked hard at serious composition. His creative achievements include a 'Gipsy Symphony,' two pianoforte quartets, a setting of Psalm 51, and

the happiest remembrances of my life.' There is a true ring about this 'Honour to whom honour is due.' No one more richly deserves the tribute than the kind-hearted young-artist helper, the veteran August Manns, of Sydenham.

The above-mentioned 'Prologue' was intended as the forerunner of several Symphonic Poems founded upon Chaucer's immortal 'Tales,' and in the following year Mr. Bell wrote, and Mr. Manns produced, 'The Pardoner's Tale.' It was while rehearsing this that the kindly conductor suggested that the young composer should write a symphony, with the promise that he would perform the work, if he liked it. 'I had sometime before this,' says Mr. Bell, 'been very much impressed by the fine utterances of the American poet 'Walt Whitman,' and I found his poetry to fit in with my 'mood' so perfectly, that I resolved to try and suggest his outlook on life in a musical work. The result was a Symphony in C minor, performed by Mr. Manns, in two instalments, during the spring of last year. He was somewhat alarmed at its length—it occupies fifty-five minutes in performance—and at first only played three movements of the work, but these were so favourably received, that at his Benefit Concert he brought forward the omitted movement, a Theme with variations and Finale.'

In conclusion, it may be inferred from what has been said that Mr. Bell is poetic, and a well-read musician, of whom much may be expected as the years roll on. Since the composition of the 'Walt Whitman' symphony, he has written, besides smaller works, a symphonic poem, 'In great waters,' consisting of three movements dealing with sailor-life, viz.: No. 1, Outward bound; No. 2, The night watches; No. 3, On the fo'c'sle; and also a symphonic poem, entitled 'Toil'; and he is now at work on another symphony.

Mr. Bell's new orchestral work for Gloucester will be looked forward to with interest and expectation. It is a Symphonic Prelude for orchestra, entitled 'A song in the morning.' It bears this exhilarating motto from Wordsworth's poem 'Resolution and Independence'—

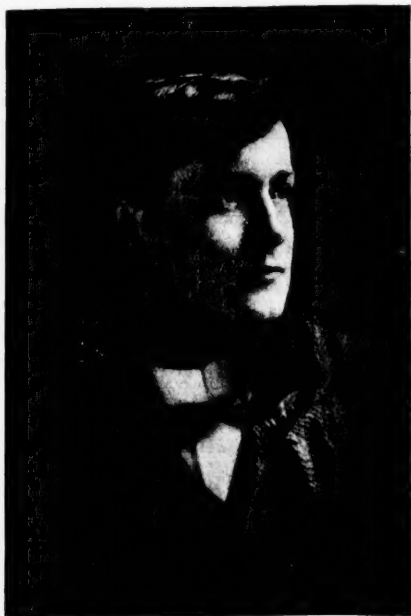
All things that love the sun are out of doors;
The sky rejoices in the morning's birth.

CHURCH AND ORGAN MUSIC.

THE LATE BISHOP WESTCOTT ON CHANTING THE PSALMS.

The death of the Bishop of Durham, on July 27, has occasioned widespread regret. Any utterance of so distinguished a prelate and so scholarly a theologian, as Dr. Brooke Foss Westcott undoubtedly was, is one that commands respect and serious attention. This is especially the case in so important a feature of the church service as the chanting of the psalms. Bishop Westcott said (we quote from his valuable Preface to the Paragraph Psalter):—

In our Cathedrals and great Churches the Psalms are the centre of the service. They furnish splendid opportunities for the consecration of the highest gifts of musical genius and musical skill; and no nobler task can be given to the religious artist than to interpret them in a universal language. This is his proper office. The student of Theology can only offer him some clue to their structure and to their characteristic lessons, in the hope that it may be of service to him as he comes to offer his own gift in Divine worship.



William Henry Bell

(From a Photograph by Mr. Furley Lewis, Stratford Studios, Kensington.)

several smaller works, besides 'A Prologue to Chaucer's Canterbury Tales,' produced by Mr. Manns, at the Crystal Palace Saturday Concert, April 30, 1898. Concerning its production, Mr. Bell says: 'This was the first work of mine that received a public hearing, and I, like so many more, can never be grateful enough to Mr. Manns for all his kindness to me. The amount of trouble he would take over the performance of an unknown composer's work, the kindly advice and valuable criticism he would offer, the gentle manner in which he would point out faults and the generous way he would mete out praise, where he thought it was deserving, all combine to make the memory of the four performances of works of mine at the Crystal Palace amongst

Omitting the qualification 'great' in the first sentence of the above quotation, these beautifully-expressed words of the good Bishop should be written in letters of gold upon the heart of every church organist, choir-master, and member of a church choir, irrespective of denomination.

A FESTIVAL NORTH OF THE TWEED.

The completion (or practical completion) of the cathedral of St. Ninian, Perth—signalised, on July 30, by the presence of the Archbishop of Canterbury and eleven other Bishops of the Anglican Communion—was an occasion for a musical function which was worthily sustained by the cathedral organist, Mr. Stephen Richardson, and those associated with him. The choral programme was brilliantly carried through by the cathedral choir, unassisted by any other voices. Stainer in E flat was sung at the choral celebration; at the dedication service a *Festal Te Deum* in G, composed by Mr. Richardson for choir, organ, and orchestra, revealed many points of interest and expressive treatment. At evensong, Stanford in B flat and Goss's ever fresh 'Praise the Lord' formed the chief musical features of a most successful service. Throughout the day the organ accompaniments were safe in the hands of Mr. T. H. Collinson, organist of St. Mary's Cathedral, Edinburgh. In addition to the organ were accessory parts for strings and drums, carefully arranged by Mr. Richardson. The excellent tone-production of the choristers and the acoustical perfection of this charming *petite* cathedral impressed many by their happy effect. The organ, a large instrument, re-built by Mr. John Miller, of Dundee, is one of four manuals, of cathedral proportions and fine tone; the console, which stands some sixty feet or more from the organ, has a delightfully prompt touch, and the stop-keys are on an improved system, which needs only to be seen and tried to be admired.

Within the octave of the above Festival, on the 3rd ult., a meeting of the choirs of the Diocese was held, at which about 200 voices were present, the cathedral choir being also assisted by a contingent from St. Mary's Cathedral, Edinburgh. The psalms were taken from the Cathedral Paragraph Psalter, of which the pointing—so admirably clear and definite in its time symbols—is fast gaining recognition as the most certain of Psalters for interpretation by a large number of voices. The canticles were Richardson in D, composed specially for the Association on plain and practical lines, chiefly unisonal, with a melodious *Nunc Dimittis* for men's voices. Elvey's 'I was glad,' and Tours's *Te Deum* in F were also sung, the last-named enhanced by a very fine part for the drums. Mr. Richardson secured an excellent rendering of the service in spite of the ebullient tendencies of a small section of the singers whose 'forte' was not 'piano,' though they would fain have made *piano* their *forte*.

TRACTS ON CHURCH MUSIC.

A group of interesting tracts on hymn-tunes, hymn-singing, and church choirs consists of the following:—*A practical Discourse on some Principles of Hymn-Singing*. By Robert Bridges. (Oxford: B. H. Blackwell.) A paper, reprinted from the 'Journal of Theological Studies, October, 1899,' in which the author pleads for 'dignified melody' and simplicity of expression in hymn-tunes, with a strong predilection for the old church tunes of a strict type. Mr. Bridges, who is one of the editors of the 'Yattendon Hymnal,' states his views in thoughtful and well-reasoned language.—*Notes on the Singing of Hymns*. By Clement Antrobus Harris. (Published by the author, Ellangowan, Crieff.) A pamphlet which treats of 'common faults in common tunes, jottings, and what-not,' by the organist of St. Columba's, Crieff.—*The Training and Capabilities of Voluntary Church Choirs*. By the Rev. O. P. Fisher. (Chester: Philipson and Golder.) A critical and practical paper, read before the Chester Junior Clerical Society, containing much food for reflection.—*Renderings of Church Hymns from Eastern and Western Office Books*. (C. J. Clay and Sons.) By the Rev. R. M. Moorsom; music by Rev. G. W. Griffith and Mr. W. S. De Winton.

INTERESTING OLD-TIME MUSIC.

An unusually interesting Recital of Polyphonic Church Music, by English and Italian composers of the sixteenth and seventeenth centuries, was excellently rendered at Downside Abbey, near Bath, on July 20, under the able direction of Mr. R. R. Terry, who has made this old ecclesiastical music a special study, with Mr. H. J. Davies at the organ. It will be noticed that, with three exceptions, all the composers in the scheme were English. Moreover, most of the works may be considered practically unknown, as the occasions on which they have been performed are very few—indeed, some of them have not been heard beyond the walls of Downside. We give the entire programme:—

- | | | |
|---|-----|---------------------|
| A lamentation for five voices (MS.) | ... | Thomas Tallis |
| Benedictus from a four-part Mass (MS.) | ... | (1515?—1585). |
| Agnus Dei from a six-part Mass entitled 'Euge bone' | ... | Dr. Christopher Tye |
| | | (died about 1580). |
| Sanctus and Agnus Dei from a five-part Mass | ... | Wm. Byrd |
| Motet, five voices, 'Laetentur coeli' | ... | (1538?—1623). |
| " eight " (double choir) Stabat Mater | ... | Palestrina |
| " " " " Surge illuminare | ... | (1514?—1590). |
| " five " 'Hodie Sanctus Benedictus' | ... | Peter Philips |
| | | (1612). |
| Anthem for six voices, with organ, 'O Thou the central orb' | ... | Orlando Gibbons |
| | | (1583—1625). |
| Quartet (T.T.B.B.), 'O sacrum convivium' | ... | Ludovico Viadana |
| | | (born about 1565). |
| Motet, five voices, with organ, 'Salvator Mundi' | ... | Dr. Blow |
| | | (1648—1708). |
| " four " " 'O vos omnes' ... | ... | Durón |
| | | (17th century). |
| " five " " 'Jehova quam multi' | ... | Purcell |
| | | (1658—1695). |
| Chorus for four voices, 'Adoremus' ... | ... | Gregorio Allegri |
| | | (1530—1652). |

Subjoined is a specimen of the annotations:—

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|---|-----|-----------------|
| Anthem for six voices, S.S.A.A.T.B., with organ, 'O Thou the central orb' | ... | Orlando Gibbons |
| | | (1583—1625). |

Orlando Gibbons, sometimes called the English Palestrina, was a pupil of Byrd. He only survived his master by two years, although he was his junior by forty. Although he belongs chronologically to the seventeenth century, his work shows none of the characteristics of that period. His methods, his style, his sympathies, were wholly those of the sixteenth century. He was (although the last) by no means the least representative of that great school of polyphony, which, in England expired with him. He wrote many fine madrigals, but it is by his sacred works that he will be remembered. For simple grandeur and solemn dignity they have seldom been surpassed. How many of his contrapuntal motets have been adapted from the Latin, will never be known, as none were printed until after his death. Amongst others, his best known anthem, 'Hosanna to the son of David,' bears every trace of having passed through the hands of the arch-adaptor Barnard; the English words (contrary to custom) do not exactly agree with either the *Book of Common Prayer* or any then extant (1641) English version of the Bible, but on the other hand they do follow closely the Antiphon 'Hosanna Filio David' which occurs in the Latin office for Palm Sunday. A very large number of his anthems, however, were clearly written to English words, and amongst them is the present too-little-known example. The original is headed:—'A thanksgiving for the king's rapid recovery from a great dangerous sickness,' and the flattery then accorded to monarchs was not absent, as may be seen from the following couplet:—

'His life is worth ten thousand, therefore give
Our souls ten thousand thanks that he doth live.'

The present words were written by Dean Bramley. The organ part was arranged from the original string accompaniments by the late Sir Frederick Ouseley.

ORGANIST AND CHOIRMASTER AND CHOIR APPOINTMENTS.

Mr. Herbert Antcliffe, St. Michael and All Angels' Church, Northfield, Rotherham.

Mr. George A. Baker, Woodchurch Parish Church, Birkenhead.

Mr. Joseph W. Burt, Holy Trinity Church, Stroud, Gloucestershire.

Mr. C. Elvey Cope, St. Peter's Church, St. Leonard's-on-Sea.

Mr. H. Collier Grounds, Holy Angels Church, Buffalo, N.Y.

Mr. Frank T. Lowden, St. Paul's Church, Forest Hill.

Mr. Frederic G. Palmer, Fishguard Parish Church.

Miss Scriven, Christ Church, Weston-super-Mare.

Mr. Latimer Tertius Sharp, Parish Church, Greenock.

Mr. Cyril J. Smith, St. Peter's Church, Walworth.

Mr. Eustace Turner, Organist and Choirmaster of St. Paul's Church, Beckenham, and Choirmaster of St. Barnabas Church, Beckenham.

Mr. Sydney H. F. Wéalé, Parish Church, Newark-on-Trent.

Mr. Harry Collins (Tenor), King's College, Cambridge.

PROFESSOR NIECKS ON 'THE ETHICAL ASPECTS OF MUSIC.'

(Concluded from page 545.)

II.

If the first lecture was difficult to curtail, the second is ten times more so. The reader must here and there be content with a hint instead of an explanation. In opening the second lecture, Professor Niecks laid down the proposition that music is educative, or rather, *can* be educative in three ways—physically, intellectually, and morally; adding, however, that although separable in discussion, they are closely connected in reality. 'The affected body affects the mind, and the affected mind affects the manners and character.'

The study and cultivation of music educate physically by developing the capacity of the organs of hearing and of song and speech. Just as by the practice of drawing and painting our eye gains in accuracy of vision, and our hand in precision and delicacy of touch, so by the practice of music our ear gains in accuracy of hearing, and our larynx, mouth, tongue, hands, &c., in precision and delicacy of action. The usefulness of training the eye to perceive and the hand to render size, distance, form, and tints of colour, although insufficiently understood, is nevertheless more widely recognised than that of training the ear to perceive and the vocal organs to render height and intervals of pitch, rate and proportion of time, and qualities of tone. In the case of instrumental music, there come also more or less into play fingers, hands, arms, and even feet. . . .

If the intellectual advantages of the study and cultivation of music are less obvious than the physical, they are not less real. Reflection cannot but quickly disclose to us that the physical developments have intellectual concomitants, that hand in hand with the development of the organ of hearing and of the other organs goes that of the mental faculties. In short, we shall see that the proper study and cultivation of music develop our power of mental perception, our power of analysis and synthesis, our tonal memory, the form sense, and the imagination. The enjoyment of a piece of music implies a mind as well as an ear. He who is able to enjoy a Beethoven symphony, though he may not have learned to sing, or play, or compose, shows thereby that he has attained a high degree of intellectual acuteness and vigour, that he has attained the power of analysis and synthesis necessary for the comprehension of melodic, rhythmic, harmonic, contrapuntal, structural, colouristic combinations. The enjoyment of less complex compositions likewise implies this analytical and synthetical power, although in a proportionately less degree. But mark, I am speaking of active, intelligent enjoyment of music, not of

mere passive, sensuous enjoyment. The former alone is the full enjoyment. Little intellectual profit is to be obtained from the latter.

Now we come to the third way in which music can become educative. It can become morally educative, and can become so both by the formal and by the expressive side of its nature. Instead of formal and expressive, we may also use the terms aesthetic and ethic. By the aesthetic we mean that which makes for the beautiful. . . .

Whatever else the beautiful comprises, we feel and know that it must comprise orderliness, harmoniousness, and sweetness. The orderly, the harmonious, and the sweet pervade music wholly. You find them in it everywhere; in the primary material, tone, which, as distinguished from noise, is the result of periodic, that is, regularly recurring vibrations; in the systematised materials, scales and chords, tuned according to certain ratios; in melodies, harmonic progressions, and modulations from key to key, regulated by the law of relationship called tonality; in the resolutions of dissonances into consonances; in rhythm, from the tiniest group of notes forming a motive, group of motives, group of phrases, group of periods and passages, up to long complex movements, and grand works of many movements; and, lastly, in the blending and opposing of tone-colours. There, everywhere you find orderliness, harmoniousness, and sweetness. Now, by the study and cultivation of the art we can make these qualities, which belong more peculiarly to music than to any other art, our own. If you do not shut yourself up against the influences of music, its orderliness, harmoniousness, and sweetness will gradually be instilled into you, more and more permeate you, and finally become absorbed and amalgamated by you. Consider what a refining and sweetening power there is in tone alone! Think of a single note produced by a great singer or violinist! Is it not a symbol of perfect purity, calm, and loveliness? Then call up as many as you can of the linked sweetnesses in melody, harmony, rhythm, and tone-colour; and consider how much of refining and sweetening power there must be in these ineffable infinitudes of fair proportions, graceful movements, and charming concords and colouristic variation and combination. . . .

To diminish as much as possible the misunderstandings which my arguments may raise, I shall say that in vindicating the expressiveness of music I by no means assert that all music is expressive, or that it can express everything. Only the composer who has something to express, has the natural power and the acquired skill to express it, and, lastly, has the conscious intention, or the unconscious impulse, to express something, can produce expressive music. But there are composers who have nothing to express; composers who lack the natural power or acquired skill to express what they wish to express; and composers who, skilful in the handling of the means, know nothing of the expressive capability of the art, and regard composition merely as a display for the pleasure of the ear and the entertainment of the mind, chiefly the first. In fact, a good deal of music is out-and-out formal, a mere play with sounds, a kind of tonal arabesques; an immense mass of music has interwoven with the prevailing formalism dim, confused, stray, and aimless echoes of expressiveness; and even truly idealistic music contains much that is purely formal, for the most poetic musician will occasionally indulge in play and find satisfaction in empty beautiful forms. There is nothing illegitimate about purely formal music. It may be fine art, and afford æsthetic pleasure. But grand art and noble art you get only when the beautiful form has a content. The highest in art necessitates both content and form. You cannot move deeply by arabesques, though you may please and amuse. But let us not overlook this: while in art form without content is possible, content without form, without beautiful form, is not. Art to be art must be formally beautiful; this is an absolutely indispensable condition. Nothing whatever can make up for the want of it.

Well, then, we are confronted by three questions:—(1) Is music expressive in the sense of being capable to express emotions and ideas? (2) What are the means that enable it to be so? And (3) What is the extent of its expressive power? We have not time to investigate these problems

thoroughly, but I think it is possible to point out a moderate number of facts that will prove sufficient to convince you of the expressiveness of music and make you acquainted with its means and limitations.

Liberal deductions made of self-delusion and parrot-like repetition, there remains an important body of ancient testimony in favour of the expressiveness of music. It cannot be set aside by a smile or wave of the hand. But, be our estimate high or low, we must admit that a modern wants more particulars about the physical facts implied and a more scientific statement of the mental process involved. Nevertheless, to speak as the ancients did of the correlation of music and the soul, and of the connection between musical and psychical motion, is not so fantastic an explanation as it appears to be at first sight. This modern theories make clear.

While many writers before Herbert Spencer occupied themselves with the expressiveness of music, ascribing it to the imitation of the motions of the feelings, or to the imitation of the accents of speech, and also to the imitation of sounds in the external world, it was he who first gave us, in 1857, a scientific theory. I shall let the author explain it for the most part in his own words. Herbert Spencer regards music as the developed language of emotion, as having its root in the vocal sounds caused by feelings of all kinds. In short, he bases his theory of music on the fact that all feelings are muscular stimuli, that there is a direct connection between feeling and motion, the latter growing more vehement as the former grows more intense. 'All vocal sounds,' he writes, 'are produced by the agency of certain muscles. These muscles, in common with those of the body at large, are excited to contraction by pleasurable and painful feelings. And therefore it is that feelings demonstrate themselves in sounds as well as in movements. . . . The muscles that move the chest, larynx, and vocal chords, contracting like other muscles in proportion to the intensity of the feelings, every different contraction of these muscles involving, as it does, a different adjustment of the vocal organs; every different adjustment of the vocal organs, causing a change in the sounds emitted; it follows that variations of voice are the physiological results of variations of feelings; it follows that each inflection or modulation is the natural outcome of some pressing emotion or sensation; and it follows that the explanation of all kinds of vocal expression must be sought in this general relation between mental and muscular excitements. The various modifications of the voice produced by the emotions and sensations are of three kinds:—modifications of loudness, of quality, and of pitch. . . . Herbert Spencer points out also, on the one hand, the exhilaration, resolution, and confidence expressed by the staccato, and the muscular action which produces sharp, decisive, and energetic movements of body indicating these states of mind, and, on the other hand, the gentler and less active feelings expressed by slurred intervals, which imply the smaller vivacity due to a lower mental energy. And, lastly, he points out that to the same law is attributable the difference in time and, perhaps, even in rhythm.

Herbert Spencer's theory is excellent as far as it goes, but incomplete; and of this the author was very well aware. The modifications of the voice with regard to pitch, quality, and loudness, to which he gives most of his attention, receive a far from exhaustive treatment, tempo and rhythm are little more than alluded to, and several means of expression he does not mention at all. To understand the expressiveness of tempo and rhythm we have to note that our emotions not only manifest themselves audibly and visibly, but also make themselves felt within us. Of the various rates and forms of respiration and circulation of the blood under various mental conditions nobody can fail to become conscious. We all have felt the languor of the circulation in sorrow, its briskness in joy, the palpitation of the heart and its knocking against the ribs in fear. And how many rates and forms, regular and irregular, of breathing accompany our emotions. Moreover, inspiration and expiration, heart-beats, and the pulse, are our first teachers of time and rhythm. They are also our metronome, indicating the mean or normal time and what deviates from it towards the quick or slow side. Tempo and rhythm are also present in our gestures and in

the movements of our limbs. These belong to the visible, but, as we shall see, the audible can express the visible analogically.

In connection with this visible motion we must be careful not to overlook that it comprises both motion in time and in space, or, as I like to call them, both rhythmic and melodic motion. It is the melodic element of motion that makes—at least to a large extent—the walk of one person graceful, of another majestic, of a third tripping, and so on. You have intervals of all sizes no less in things visible than in things audible. In creeping you proceed as it were in semitones, in quietly walking by diatonic degrees, and in skipping and leaping by larger intervals. Moreover, gliding, crawling, and creeping imply *legato*; tripping, hopping, and leaping, *staccato*. To this analogy of the visible and audible we owe an enormous extension of the expressive powers of the arts, especially of music. The senses acting vicariously for each other, music cannot only make us hear, but also see, and painting not only makes us see but also hear. And that is not all, these arts can also make us feel, sight and hearing acting as substitutes for touch.

Besides the elements of expression already passed in review there is a class of quite a different kind. The latter differ from the former in that they are not imitations of the expressions of the emotions, at least not direct imitations, and that they are means of expression peculiar to the musical art. I am speaking of (1) consonance and dissonance, and the combination of intervals in harmony; (2) tonality in the narrower and in the wider sense; and (3) orchestration.

Passing over the descriptions of these three means of expression, we come to a systematic enumeration of all the means of expression at the disposal of the composer:

1. The imitation of the human cries and the modulations of speech with regard to pitch, intensity, quality, tempo, and rhythm.
2. The imitation of tempo, rhythm, and intensity in respiration and the circulation of the blood.
3. The imitation of tempo, rhythm, intensity and melody, in gestures and other movements of the body and limbs generally.
4. The imitation of sound and motion in the external world.
5. Consonances and dissonances and their combination in harmony.
6. Tonality, *i.e.*, tone and key relation.
7. Orchestration, *i.e.*, instrumental colouring.

We regret the necessity of abbreviating Professor Niecks's answers to some trying questions that arise in the study of his problem. He said:—

What is the process which enables us to understand the meaning of the physical conditions that accompany the emotions? Experience teaches us that to every condition of the soul corresponds a condition of the body; and, consequently, we recognise an emotion on meeting with its expression. In short, it is the experience of our own hearing, seeing, and feeling that teaches us the psychical meaning of physical signs—such as cries and accents of pain, sorrow, joy, ecstasy, wonder; of gestures and movements of the body and parts of the body; of the variations of respiration, of the circulation of the blood, etc., etc.

Have we in music the exact reproduction of the elements of emotional expression enumerated a little while ago? The answer to this is 'No.' As art must be formally beautiful to be art, the materials it makes use of, whatever they may be, cannot be used in their raw state. They have to be idealised, and, moreover, adapted to the peculiar nature of the art. In music, sound has to be changed into tone, indefinite tone progression into definite, irregular rhythm into regular, inarticulate consecution into articulate structure conditioned by the laws of tonality and form. The idealisation of the natural expression, the intermingling of form and expression, leads to a something from which arises a difficulty. When the material is, as in this case, living, not dead, speaking, not dumb, the idealisation, the intermingling of form and expression, leads to a veiling of the real, to seeing through a glass darkly. But this

difficulty exists almost entirely for the intellect, and hardly at all for the feeling soul, that is, for the organ of divination. From this idealisation of the living materials, from the intermingling of form and expression, springs all the intellectual strife between the formalists and the idealists, and from it, too, spring all the doubts of the neutrals, whom innumerable symptoms seem to show to be at heart all at one.

For proofs of the expressiveness of music, the lecturer referred his audience to the sayings of the great masters; to the musical public, which finds in music what the composers believe to have laid into it; and to the analysis of masterpieces, beginning with accompanied recitatives, arias, and songs, and only afterwards proceeding to purely instrumental compositions. But, he continued:

Can music express everything? No, it cannot. I shall answer the question summarily, and stoutly resist the temptation of going into detail. Music can neither narrate nor reason. It has often been called a language, and rightly so called. But if you had no other language than music for asking a person's name, the direction of the way, the time of day, the amount of an account, or for ordering your meals, you would not get on comfortably in this world, nay, would be in danger of coming to an untimely end by starvation. What is it then that music can express? It can express the emotions, and can express these better than any other language. However, even of these it cannot express all. There are feelings compounded out of heterogeneous and contradictory elements held together by an intellectual bond which it is not in the power of music to express—such are jealousy, envy, suspicion, etc. In fact, the musical expression ignores the intellectual element in the emotions. On the other hand, it is a mistake to say that emotional expression is indefinite. Mendelssohn is right in maintaining that words are more ambiguous than music, that the meaning of music is unmistakable. What those people who speak about the indefiniteness of music really mean is that the circumstances of the emotions expressed by music are either wholly absent or only vaguely indicated by the depicting of external sounds, movements, colours, and light and shade, either directly or analogically. Through the emotions and through the picturing of external things, music can, however, also act in a variety of ways on the imagination.

If we remember that on meeting with the expression of an emotion, we not only understand it, but also at the same time more or less experience it ourselves sympathetically, it is self-evident that the goodness or the badness of the emotion we are made to experience is by no means an indifferent matter. The repeated stirring up of noble emotions cannot but have a strengthening and purifying influence on the moral character, and the repeated stirring up of ignoble emotions a weakening and vitiating influence. It is likewise self-evident that, be the influence of the æsthetic side of music on the manners and morals ever so great, the influence of the ethic side must be greater, at least on the morals if not on the manners—it must be more direct, more powerful, and more penetrating.

Seeing how important a part music can play in education, it behoves all concerned and interested in the work, especially teachers of music, to see that music really plays the part it can play. Mere mechanical drilling in the technics of the art, and even a more artistic, but unintelligent and promiscuous, cultivation of it, do little for the mind and heart of the student. It is therefore incumbent on the teacher that he should constantly, from first to last, keep in mind the æsthetic and ethic qualities and powers of music, and accordingly form his methods of teaching, and choose the works to be studied by his pupils.

Let us see what are the most important matters that have to be attended to by the teacher of music who wishes to fulfil the duties of his calling.

The training of the ear is of course an indispensable condition, for on the capacity of distinguishing pitch and time relations and qualities of tone depends the successful cultivation of the art. The æsthetic education demands the development of the sense of beauty with regard to tone, melody, harmony, rhythm, and form. Instead of being left

to itself this sense ought to be carefully nurtured. Unconscious growth does not achieve the best possible results. The pupil should not only learn to feel the beauty dimly but also to see it clearly. Hence example and explanation must go hand in hand. The pointing out should be with the beauty of tone, the appreciation and production of which is fundamental in the æsthetic development, and should be continued with the beauty of melody, rhythm, form, and harmony. In order to remove the impediments to smooth and steady progress it is necessary to set out from the simple and only gradual advance to the more and more complex. The teacher has to draw the attention of the pupil to the beauty of the several constituents of music, especially to that of form, which is less easily perceived and understood than tone, melody, rhythm, and perhaps harmony. The unsystematic, thoughtless choice of music for study does incalculable harm to learners; it retards their progress, and does worse, stunts their growth. The thoughtfully graduated choice of music alone can secure the attainment of the best object of æsthetic culture—refinement of manners and character, transmutation of the artistic orderly and harmonious into the moral orderly and harmonious.

In the ethic education, too, the pupil should not be left without guidance from his teacher. The latter ought to point out the ethic characteristics of the compositions studied, and give into the pupil's hands only such music as is suitable to his age and temperament. In what I am going to say now I am convinced that I offer sound advice to teachers. Do not give to a child music that demands a grown-up person's intellect and emotional experiences; for instance, most of Beethoven and Chopin. Avoid everything vulgar, weak, unwholesome, and vicious. Erotic compositions, such as Liszt's 'Mephisto' Waltz, and much in Wagner's operas—such as the 'Venusberg' music and the love scenes in 'Tristan and Isolde' have a baneful influence. A music teacher of long and wide experience, a good observer, told me that he had found Chopin's and Jensen's music quicken amatively in young people. Effeminate, languid music has certainly a relaxing effect. Too much of Spohr's ultra-sentimental though noble music, and too much of Chopin's to a large extent morbid though refined music, cannot but have a deleterious effect. If, on the other hand, you make your choice wisely, you will be able to inculcate into your pupils purity, tenderness, firmness, and other moral qualities. A great deal, however, that must be altogether withheld from a child, or administered to him in very small doses, may be enjoyed in moderation by a man. But let us distinguish between occasional and habitual indulgence. Habitual and exclusive indulgence in Spohr, in Chopin, and in Wagner makes a moral wreck of a man. It requires a strong constitution or strong antidotes to escape the natural results of such indulgence.

I foresee the objections that will be raised against my propositions. Many will say, 'Your facts and your reasonings seem correct, and almost convince us; but in looking around us we fail to discover the signs that would confirm your theory. We have not been able to find that the teaching of music improves, as a rule, people's manners and morals. We have not been able to find that musicians are in these respects superior to other people, as they ought to be, seeing how much more they study and cultivate the art.' These objections are not so formidable as they appear. My answer is this: Music to have the power claimed for it must be taught and cultivated properly. Now, my experience has convinced me that there is hardly any proper teaching of music and an immense deal of miscultivation. As to musicians, they are, like all specialists, abnormal. Only a harmoniously developed man is a full and normal man. He who develops solely or chiefly a part of himself is a cripple, be he ever so athletic in that part. It is for this reason that Aristotle says: 'The right measure will be attained if students of music stop short of the arts which are practised in professional contests.'

Professor Niecks concluded his valuable discourses in the following eloquent peroration:—

'What Plato says of good or bad dances and songs—namely, that they have the same effect on a man

as bad company—applies equally to music. Noble music induces and strengthens nobleness, vulgar music vulgarity, pure music purity, voluptuous music voluptuousness, vigorous music vigour, languid music languor, and so on. Our highly developed modern music is a wondrously subtle and powerful instrument of enormous range, which, with the greatest ease, can cause our souls to undergo an infinitude of changes, and in consequence of this can influence in an infinitude of ways our manners and characters. This being so, it is clearly the duty of parents, of guardians, of teachers, and last, but not least, of the State, to make the utmost use of this powerful instrument.'

REVIEWS.

Denkmäler der Tonkunst in Oesterreich. VIII Jahrgang. Erster Theil, Andreas Hammerschmidt; Zweiter Theil, Pachelbel. [Vienna: Artaria and Co.]

The two composers whose music is contained in the volumes mentioned above were both predecessors of Bach, and quite apart from any merits of their own, a study of their works offers deep interest; for they prepared the way. Bach is justly regarded as the greatest of what may be called the old dispensation, but we need reminding of the men who developed form and technique, and made him possible. We often talk glibly of great geniuses like Bach and Handel surpassing all their predecessors, yet it is only by actually seeing what the latter accomplished that we can fully realize what those geniuses owed to them. This in itself would be a profitable study in evolution, but much pre-Bachian music has a distinct interest of its own.

The Hammerschmidt volume is edited by Dr. A. W. Schmidt, who, in a preface, gives valuable information respecting the composer, who was born about 1612, and became organist at Freiberg, and, afterwards, at Zittau, where he remained until his death in 1675. His 'Musikalischer Andachten,' published in five parts, between the years 1641 and 1652, was his most comprehensive work; but the 'Gespräche zwischen Gott und einer gläubigen Seelen' (1645) specially influenced Bach in writing his 'Passions.' Wonderful is the dignity, also the religious fervour of the music, and there is also a grand simplicity, but one, however, in which skilful art is carefully concealed. These 'Dialogues' cannot be dismissed with the common-place 'very interesting considering the period,' comment. There is real life and power in the music, and, if only space permitted, we would gladly call attention to many interesting points.

The second volume is not a whit behind the Hammerschmidt in interest. Pachelbel, the famous organist of St. Sebaldus, Nuremberg, was born in that city in 1653. Not only was he on intimate terms of friendship with various members of the great Bach family, but the elder brother of J. S. Bach studied under him, and when the father died, in 1695, Johann Sebastian was placed under his care; thus from early youth the great cantor came indirectly but strongly under Pachelbel influence. Dr. Hugo Botstiber, who furnishes a highly interesting preface, is not satisfied with the ordinary description of the composer as 'one of the most important predecessors of Bach.' He considers that he created forms which not even Bach surpassed; also that much of his music claims note on its own account. We doubt whether he is quite justified in his first statement, but with his estimate of the value of Pachelbel's music *per se* we fully agree. Dr. Botstiber has much to say about the form of the three-part fugues which served as basis to Bach, but the relationship between Bach's themes and general phraseology—especially in his early fugues—and those of Pachelbel is also most striking. The preface contains many interesting details concerning Pachelbel's life and the various organ appointments which he held.

The music consists of fugues or fugal pieces on the 'Magnificat' in all the eight modes. Kerl, as Dr. Botstiber

remarks, had already published his 'Modulatio organica super Magnificat octo Tonorum.' Then Kuhnau also published suites in the various modes, so that Bach's order of keys in his Well-tempered Clavier had been to some extent foreshadowed.

G. W. Körner, who died in 1865, planned a complete edition of Pachelbel's works, and, in fact, published one *Heft*. Then Franz Commer, in his 'Sammlung der besten Meisterwerke des 17. und 18. Jahrhunderts für die Orgel,' published the 'Magnificat' pieces from a manuscript in the Royal Institute for Church Music, Berlin. Dr. Botstiber has however consulted a manuscript volume in the British Museum which contains other fugues and different readings, so that the present critical edition is more complete and one, therefore, of greater value.

Pachelbel is said to have visited Oxford, and Dr. Botstiber thinks the Museum volume may be in some way connected with that visit. It is just possible that he may be right; but it seems—from what Mr. Hughes-Hughes, of the British Museum, knows of Carl Zoeller, from whom the volume was purchased—that he originally picked it up in Germany; Zoeller, it appears, bought many books at Dresden.

MUSICAL LITERATURE.

Souvenir of Sir Arthur Sullivan, Mus. Doc., M.V.O. A brief sketch of his life and works. By Walter J. Wells. [George Newnes, Limited.]

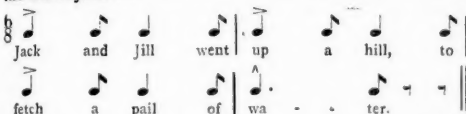
No fault can be found with the general appearance of this book and the profuseness of its illustrations, facsimiles and the like, nor would it be fair to adversely criticise the sketchiness of its biographical matter, considering that only a 'brief sketch' of Sir Arthur Sullivan's life is here put forward. The author has succeeded in compiling a popular life of the eminent musician which is likely to have many readers. In view of a second edition of the book, we venture to point out a few errors which call for correction: (p. 27) Sullivan set only eleven of the 'Wren' cycle of songs by Tennyson, not the complete twelve; (p. 28) his Festival Te Deum was not performed by an orchestra (!) of over 2,000 performers; and Sullivan did not insert the arpeggio tenor notes in line 10 of 'Onward, Christian Soldiers' in the proof of the original edition (which, by the way, first appeared in THE MUSICAL TIMES), but in the 'Church Hymns' version (1874) of his famous tune; and that his music to the 'Merchant of Venice' was first performed at Manchester, not Birmingham. The date of the composer's death is not given, and in regard to those dates that are furnished, several are unfortunately wrong—e.g., 'The Sorcerer' is stated to have been first publicly performed on a Sunday!

Brother Musicians. Reminiscences of Edward and Walter Bache. By Constance Bache. [Methuen and Company.]

'Look here upon this picture, and on this,' is the natural comment the reader makes when perusing this interesting dual-biography, not that it is by any means a 'counterfeit presentment of two brothers' by a gifted and devoted sister, but it is a study in contrasts. Edward, the elder of the two Baches, lived his short life at a time when music in England was more or less parochialized, so to speak; and, although he studied at the Leipzig Conservatorium, we find him writing (in 1854) from the Saxon capital: 'I heard no opera in Dresden, as Hector Berlioz was there, monopolizing the opera house with his horrid rubbish. I prefer Wagner to Berlioz, though Wagner is so abominable that you cannot imagine such a noise as yet in England.' Again, from Leipzig, in October of the same year (1854): 'Zampa—most melodious, brilliantly scored, tender feeling, melodramatic effects, in fact one of the most charming operas I ever heard, fully coming up to the glorious overture.' And still further: 'I have lately played much of Schumann's music, and every successive piece increases my dislike to it *in toto*. He has musical learning enough, but everything is confused, and noisy (the Schumannites say deep), and when you do hear a melody it is not at all original.' All this reads very strangely to us; but, as Miss Bache says, it must not be inferred that, had her brother Edward lived to the present time, he would have held to the opinions he then expressed. But

such views must not detract from the high qualifications of Edward Bache, who was a victim to the scourge of consumption at the age of twenty-five. His published compositions give every indication of a gifted musical organism that in due time would have attained to a ripe fruition in creative genius.

Walter, the younger brother, may be designated the apostle of Liszt in England. How he came into close intimacy with the King of pianoforte players, his unselfish devotion to Liszt as a composer, his self-denying labours and loss of hard cash in the cause of this enthusiastic hero-worship—the whole story is related, and very charmingly—by Miss Constance Bache in these pleasant pages. As a pianoforte teacher, Walter Bache had a large circle of pupils, all of whom were not Clara Schumanns in embryo. We learn that 'on one occasion he had a pupil who could not give any idea of rhythm. He tried one way after another to drum some hint of his meaning into her mind; at last, nearly beside himself to find a better simile, he walked up and down the room saying: 'But, my dear Miss So-and-So, don't you know the old rhyme:—



Again: 'In a singing-class of young girls, when teaching them to sing chords from dictation, there was one chord which he used to call 'Clapham Junction,' because it led everywhere! The result was that when he called out for 'Clapham Junction,' the girls were all wide-awake and ready for it; whereas, if he had asked for the chord of the diminished seventh, they would probably have looked utterly blank, or sung some other at haphazard.' In one of his amusing letters, Walter writes: 'People are so stupid; they won't take lessons, confound them; so that now all my money is gone except about £10; but perhaps I am going on a tour with a little opera company, so that I shall get several pounds by that; I have got an organistship for £40 a year.' We think that we can give the place of this organistship; it was St. Peter's Church, Vere Street, where, in 1866, Bache was succeeded by the late Dr. E. F. Rimbault, and of which a former organist was Dr. Boyce. The place of Walter Bache's interment is, doubtless inadvertently, omitted; he was buried in Hampstead Cemetery, where G. A. Macfarren, Henry Smart, and Joseph Maas found their last resting places.

The temptation to quote from a book which contains so many plums of interest must, however, be resisted. We have nothing but praise for the excellent manner in which Miss Constance Bache has related the life stories of her distinguished brothers. It has, we are sure, been a labour of love to her, so reverently, simply, and beautifully has she discharged her sisterly task. The book, which is one that will repay reading from cover to cover, contains sixteen illustrations. Its dedication to Mr. A. J. Hipkins—the 'Hip' of 'The Working Men's Society'—is in the highest degree appropriate.

FUNERAL MUSIC.

Day of Wrath. The words translated by the Rev. W. J. Irons, from Thomas of Celano. Music composed by J. Stainer.

The Face of Death. Words by Lord Tennyson. Music by Walter Parratt.

Out of the Deep. By George C. Martin.

Blessed are the dead. By Luard Selby.

Novello's Octavo Anthems.

[Novello and Company, Limited.]

The late Sir John Stainer's setting of the *Dies iræ* is described as a hymn-anthem, a term which well defines the form and character of the music. It is simple in design, and, sung as directed, would be most impressive at a funeral or memorial service. Sir Walter Parratt's anthem is intended to be rendered unaccompanied, and is laid out for first and second sopranos, alto, tenor, and bass. The part-writing, however, presents no stumbling

blocks to the singers, and a fairly-trained choir should find no difficulty in doing justice to the devotional and short composition. The setting of the suggestive final words, 'Mourn in hope,' is strikingly original.

The church music of Sir George Martin is always laid out with a manifest perception of what is effective, and the most direct means to attain a desired end; and these factors are very apparent in his setting of the *De Profundis*. The treble voices are reserved for the passage beginning, 'I look for the Lord,' and the full choir does not enter until the words 'O Israel, trust in the Lord,' when the voices are written for in seven parts. By these means variety and impressiveness are secured in a striking manner. 'Blessed are the dead' was composed by Mr. Luard Selby in memory of Queen Victoria, and is a good example of his style when writing for the Church. The anthem requires a good soprano soloist, whose part is superimposed upon that of the choir. The music is solemn but by no means gloomy, and, moreover, it will not be found difficult.

PART-SONGS.

Lordly Gallants. Words by G. Wither. Music by Agnes Zimmermann.

Weep you no more, sad fountains. Words Elizabethan. Music by A. Redgrave Cripps.

Far away. Battle Song. The Irish Reel. Words by Alfred Perceval Graves. Music arranged by T. R. G. Jozé.

[Novello's Part-Song Book.]

[Novello and Company, Limited.]

The music allied by Miss Agnes Zimmermann to 'Lordly Gallants' is gay and bright as it should be, and the *débonnaire* spirit of the words has been happily caught. Mr. Redgrave Cripps has set the familiar anonymous words of an Elizabethan poet in a manner in sympathy with their sentiment and that will interest trained vocalists. The four part-songs written by Dr. T. R. G. Jozé show his skill in arranging traditional airs for voices. The melody of 'Far away' is stated to be of Londonderry origin, and its florid character has enabled Dr. Jozé to introduce some effective contrapuntal passages. 'The Battle Song' (The Defence of Dublin) is directed to be sung *Allegro feroce*. Let it be done. The text of the other two compositions being supplied by Mr. Graves is a guarantee of its appropriateness to the music, and the 'Arranmore Boat Song' and 'The Irish Reel' are very pleasing examples of song in the Emerald Isle.

SONGS.

Love Letters, No. 2. Our Dream of Happiness. Words by Victor Hugo. Music by Benjamin Godard.

Ma Nacelle. Words by Béranger. Music by W. H. Kirby. [Metzler and Co.]

Why do I love thee? Words by Edward Teschemacher. Music by Ernest Newton.

A Song of the Morning. Words by J. Anthony McDonald. Music by Mrs. Arthur Goodeve. [Leonard and Co.]

The Magic of Thy Voice. I am Thine. Words by Paul England. Composed by Eric Meyer-Helmund.

A Dance and a Dream. Words by Paul England. Composed by P. Tschaikowsky (Op. 38. No. 3). [Bosworth and Co.]

The two songs composed by Benjamin Godard are pos-
thumous, but show no signs of having been reserved from the
composer's waste-paper basket, on the contrary, they are
pleasing examples of his light and delicate style. 'Ma
Nacelle' is a dainty specimen of the song which poets
credit lovers with singing when they take the object of
their affections on the 'dancing waves.' In this instance
the lover is a baritone. All three songs are furnished with
English translations of the original text. The two first-
named by Paul England, one of the most competent
undertakers of this difficult and somewhat ungrateful work.

Mr. Ernest Newton has written a very bright and pleasing little song wherein a lover who can sing up to F sharp will find reasons for his affection which can scarcely fail to satisfy the most exacting *fancie*. Songs of the morning greatly differ. That composed by Mrs. Goodeve is optimistic in character, and should induce a cheerful frame of mind in the singer and listener.

The style of Herr Meyer-Helmund is too well-known to vocalists to necessitate detailed criticism of 'The Magic of Thy Voice' and 'I am Thine.' The former song is exceedingly graceful, and the voice part possesses melodic charm which is enhanced by the effective accompaniment. It is published in three keys. The second example by the gifted German composer is simple in design and character, but is an elegant and captivating little ditty, 'A Dance and a Dream' is an unpretentious setting of a pleasing sentimental episode. The compass of the voice part is contained in an octave from E to E, and the song merits the attention of baritones.

HYMNS FOR THANKSGIVING.

Praise the Lord. Words by A. C. Ainger. Music by J. Barnby.

Thanks be to God. Words by S. Childs Clarke. Music by George C. Martin.

Lord of Hosts, who hast endured us. Words by Arthur Christopher Benson. Music by Walter Parratt.

(Novello's Parish Choir Book.)

[Novello and Company, Limited.]

Now that the termination of the war in South Africa is within measurable distance, the attention of choirmasters may be drawn to the admirable series of thanksgiving hymns for peace issued in convenient leaflet form. The names of the writers of the words and composers of the music are a sufficient guarantee of their appropriateness as well as literary and musical worth. May the time soon come when such hymns shall be heard throughout the length and breadth of our land!

Mazurka. Sérénade Mauresque. Contrasts (The Gavotte, A.D. 1700 and 1900). *Chanson de nuit. Chanson de matin.* Op. 10 and 15. Composed by Edward Elgar, and arranged for a military band by Dan Godfrey, Junr.

[Novello and Company, Limited.]

Bandmasters and conductors of military bands may be glad to have their attention called to this quintet of pieces by Dr. Elgar. They furnish proof that music can be bright, tuneful, and interesting, even to an out-of-doors audience, without being smirched with the least taint of vulgarity. The fact that the military band arrangements of these art creations of a native composer have been made by Mr. Dan Godfrey, Junr., is a sufficient guarantee of their excellence.

How to start a men's choir. By Walter James Kidner. (J. Curwen and Sons, Ltd.) A capital little book; full of useful hints by a practical man who knows his business.—*Manchester Philharmonic Society. 21 Years' Review. 1880-1901.* By Joseph Lawson. (Privately printed.) A souvenir which tells of the coming of age, and the history, of the Society which Mr. G. W. Lane founded, and so skilfully manages and conducts.—*The Fallacy of Modern Music.* By Alfred J. Allen. (Elliot Stock.) A tract on acoustics, containing a suggestion for a re-arranged keyboard.

We are sorry that the name of Mr. Richard Cummings was omitted from the list of the musical staff at Harrow School, in the biographical sketch of Dr. Faning which appeared in our last issue. In addition to being a professor of singing at the Royal Academy of Music, Mr. Cummings teaches that subject at Harrow, and Mr. Greenlees (to whose singing we called attention) is a pupil of his. We may add that Miss Ida Mann who sang so well in the recent performance of 'Mignon,' given by the students of the Royal Academy of Music (see p. 547 of our August number), is also a pupil of Mr. Richard Cummings.

A TWENTIETH-CENTURY PROMENADE CONCERT.

Comparisons are not always odious: they are often interesting and profitable. For instance, the first English Promenade Concert of the nineteenth century—given at the Lyceum Theatre sixty-three years ago—comprised four overtures, four waltzes, four quadrilles, and one instrumental solo. By no means on all fours with this selection was the scheme of the first English Promenade Concert of the twentieth century. Here it is:—

Funeral March	Chopin.
(In memoriam the late Empress of Germany.)	
Capriccio Italien	Tschaikowsky.
Overture	Oberon Weber.
Two Hungarian Dances	Brahms.
Scherzo	A Midsummer Night's Dream .. Mendelssohn.
Overture	William Tell Rossini.
Grand Fantasia	Cavalleria Rusticana Mascagni.
Hungarian March	Faust Berlioz.

When to the above are added songs contributed by Madame Amy Sherwin, Miss Jessie Goldsack, and Mr. Gregory Hast, and instrumental solos by Madame von Stosch (violin) and Mr. Jacques Renard (violoncello), any odiousness in the comparison is displaced by that which is interesting and profitable—moreover, does it not furnish matter for congratulation in regard to our improved musical taste?

A huge mass of humanity—for the most part straw-hatted—attended at Queen's Hall on the evening of the 24th ult., to hear the above programme which so successfully inaugurated Mr. Robert Newman's season of Promenade Concerts. How well the orchestra played, and with what artistic enthusiasm Mr. Henry J. Wood (fresh from Bayreuth) conducted his four-and-twenty (and more) fiddlers and others, is an oft-told tale which admits of no variation from the definition 'irreproachable.' For the next ten weeks music-loving Londoners and country-cousins—even once or twice removed—should be moved to attend Queen's Hall, there to enjoy, as the large audience on the opening night enjoyed, and at a modest outlay, the feasts of music which Mr. Robert Newman so lavishly provides.

THE NATIONAL EISTEDDFOD.

A NEW DEPARTURE.

(By our own CORRESPONDENT.)

The National Eisteddfod was held at Merthyr Tydvil on the 6th, 7th, 8th, and 9th ult., and proved a success musically and financially.

England again captured the chief prize of £200, and a baton, the winners being the North Staffordshire choir, conducted by Mr. J. Whewall, who had already and upon more than one occasion secured premier position for his choralists. Exceptional interest was evinced in the competition this year, by reason of the new departure as to the conditions, and the number of choirs which had entered. Instead of selecting two or three specified pieces as has been the rule hitherto, the 'Hymn of Praise' was chosen as a work that had to be prepared in its entirety and from which the adjudicators would select two or three choruses on the day of the competition. Ten choirs entered—a considerably larger number than usual, and they all appeared. Although the nine Welsh choirs were beaten, Wales may find encouragement in the fact that those from Swansea and Mountain Ash were bracketed as being only two marks below the winners, whilst Newport came a good third.

In the second mixed-voice choral competition the Cardiff Blue Ribbon choir, led by Mr. J. F. Proud, proved victors, against choirs from Pontypridd, Llanidloes, and Merthyr, the prize being £50. The test piece was 'Brother, thou art gone before us' (Sullivan). Six Welsh male voice choirs contended for the £60 offered for singing Saint-Saëns's 'Soldiers of Gideon,' and a Welsh piece by B. Treharne, Rhymney (Mr. D. Owen) being declared first. Swansea was announced as full worthy of the double prize—£25 in all—offered in the glee class, the test pieces being Faning's 'Song of the Vikings,' and Emlyn Evans's 'How sweet the moonlight sleeps,' and reading a glee at sight. Four ladies' choirs competed on 'The Lord is my Shepherd' (Schubert) and 'The Spinning Chorus' (Wagner);

Cupid detected.

FOUR-PART SONG.

Composed by HENRY LAWES (1653).
Arranged by J. FREDERICK BRIDGE.

LONDON: NOVELLO AND COMPANY, LIMITED; AND NOVELLO, EWER AND CO., NEW YORK.

Allegro.

SOPRANO. *mf* Sil - ly Heart for - bear, Those are mur - d'ring eyes, In the which I swear, Cu - pid *f*

ALTO. *mf* Sil - ly Heart for - bear, Those are mur - d'ring eyes, In the which I swear, Cu - pid *f*

TENOR. *mf* Sil - ly Heart for - bear, Those are mur - d'ring eyes, In the which I swear, Cu - pid *f*

BASS. *mf* Sil - ly Heart for - bear, Those are mur - d'ring eyes, In the which I swear, Cu - pid *f*

Allegro.

cres.

lurk - ing lies : See his Quiv - er, See his Bow too,

cres.

lurk - ing lies : See, see his Quiv - er, See his

p *cres.*

lurk - ing lies : See his Quiv - er, See his Bow too,

p *cres.*

lurk - ing lies : See, see his Quiv - er, See his

p *cres.*

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See his Dart, Fly, O fly! thou fool - ish Heart. 2. Greed-y Eyes, take heed, They are

Bow too, See his Dart, Fly, O fly! Thou fool - ish Heart. 2. Greed-y Eyes, take heed, They are

See his Dart, Fly, O fly! thou fool - ish Heart. 2. Greed-y Eyes, take heed, They are

bow too, See his Dart, Fly, O fly! thou fool - ish Heart. 2. Greed-y Eyes, take heed, They are

scorch - ing Beams, Caus - ing Hearts to . . bleed And your eye - spring streams.

scorch - ing Beams, Caus - ing Hearts to bleed And your eye - spring streams.

scorch - ing Beams, Caus - ing Hearts to bleed And your eye - spring streams.

scorch - ing Beams, Caus - ing Hearts to bleed And your eye - spring streams.

p *cres.* *f*

Love lies watch-ing, With his Bow bent, And his Dart, For to

p *cres.* *f*

Love, Love lies watch-ing, With his Bow bent, And his Dart, For to

p *cres.* *f*

Love lies watch-ing, With his Bow bent, And his . . Dart, For to

p *cres.* *f*

Love, Love lies watch-ing, With his Bow bent, And his Dart, For to

p *cres.* *f*

mf *f*

wound both Eyes and Heart. Think and gaze your fill, Foolish Heart and Eyes, Since you

mf *f*

wound both Eyes and Heart. Think and gaze your fill, Foolish Heart and Eyes, Since you

mf *f*

wound both Eyes and Heart. Think and gaze your fill, Foolish Heart and Eyes, Since you

mf *f*

wound both Eyes and Heart. Think and gaze your fill, Foolish Heart and Eyes, Since you

mf *f*

love your ill, And your good . . des-pise. Cu-pid Shooting,

love your ill, And your good des - pise. Cu - - pid, Cu - - pid

love your ill, And your good des - pise. Cu-pid Shooting,

love your ill, And your good des - pise. Cu - - pid, Cu - - pid

cres. *f* 2nd time rall. and pause.
Cu-pid Darting, And his Band Mor-tal pow'rs can - not with-stand.

cres. *f* Shooting, Cu - pid Darting, And his Band Mor-tal pow'rs can - not with - stand.

cres. *f* Cu-pid Darting, And his Band Mor-tal pow'rs can - not with - stand.

cres. *f* Shooting, Cu - pid Darting, And his Band Mor-tal pow'rs can - not with-stand.

2nd time rall. and pause.
cres. *f*

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prize £25; Carmarthen (Mr. H. F. Ellingford) being placed first. 'Night sinks on the wave' (Smart) and 'I sing because I love to sing' (Pinsuti), were the subjects for juvenile choirs, ten of whom appeared on the platform, the prize being awarded to Pontypridd (Mr. F. M. Evans). Three congregational choirs, all of which were from the locality, competed on 'The waters of Babylon' (Boyce) and 'The law of righteousness' (D. Jenkins), Libanus, Dowlais (Mr. S. George) taking first place.

A prize of £40, which was offered for the performance by an orchestral band of the overture to 'The Magic Flute' (Mozart), was awarded to the Merthyr Orchestral Society (Mr. W. Hughes)—two competing. Four amateur orchestral bands essayed the *Andante* from Haydn's 'Surprise' Symphony; and the prize was divided between Merthyr and Mid-Rhondda. The adjudicators were Dr. Henry Coward, Dr. Joseph Parry, Messrs. David Jenkins, C. F. Lloyd, and Daniel Price.

EISTEDDFOD CONCERTS.

On the evening of the 6th a prize cantata, by Mr. D. C. Williams, 'The Sands of Lavan,' was performed by the Eisteddfod choir of 500 voices, and a full orchestra led by Mr. E. T. Roberts, of Cardiff, the composer conducting. The soloists were Miss Maggie Davies, Mrs. Hannah Jones, Mr. Herbert Emlyn, and Mr. David Hughes. The performance was satisfactory throughout, and the work—first produced at the Festiniog National Eisteddfod—was very warmly received. On the following evening a very satisfactory performance of 'Israel in Egypt' was given by the same choir and orchestra, with Mesdames Eleanor Jones, Kirkby Lunn and S. M. Lewis; Messrs. Ben Davies and Daniel Price as principals, Mr. Harry Evans conducting. 'Elijah' followed on the evening of the 8th. Miss Esther Palliser and Madame Kirkby Lunn, Messrs. Ben Davies and Daniel Price were the leading soloists, and Mr. Dan Davies conducted.

THE TWENTY-FIFTH YEAR OF BAYREUTH.

This year's Bayreuth performances, which took place from July 22 to August 20, derived a special interest from the fact of a period of twenty-five years having elapsed since the inauguration of this unique undertaking with the first production of the gigantic 'Nibelungen' tetralogy. Owing partly to this circumstance, and partly also to the apparently widely spreading enthusiasm for Wagner's works, the demand for seats to witness the *Festspiele* this year had been greater than on any previous occasion. Even the places in the gallery usually reserved for artists and others connected with the management, had to be thrown open to the general public in response to urgent appeals. Amongst the audience were to be seen Frau Materna, the superb representative of the part of *Brünnhilde*, as well as the veteran Albert Niemann, the redoubtable *Siegfried*, in the initial performance of the 'Ring des Nibelungen,' in 1876.

On the eve of the *Festspiele*, a deputation from the municipality of Bayreuth waited upon Frau Cosima Wagner to present an address of thanks to the gifted lady to whose single-minded energy and devotion the continuance and increased appreciation of the great national art-institution founded by her husband, and, indirectly, the renewed fame and prosperity of the little Bavarian city, are in no small measure due. In accordance with the original intentions of the master, there have been produced at the Bayreuth theatre, under her personal supervision, nearly all the other recognised lyrical stage works of Wagner, besides the 'Ring' and 'Parsifal,' brought out by himself. Since his death, in 1883, excellent representations have been given here successively of 'Tannhäuser,' 'Lohengrin,' 'Tristan und Isolde,' and 'Die Meistersinger,' in the mounting and artistic management of some of which Wagner's son, Siegfried (himself the composer of two operatic works), has taken an active part. To these has been added this year 'Der fliegende Holländer,' the earliest of what may be described as the specifically Wagnerian works, leaving only 'Rienzi' and 'Die Feen' (hitherto reserved to the Munich theatre) as yet unperformed here.

There is but one voice as to the almost ideal excellence of the 'Holländer' performance, with which the *Festspiele* opened, on July 22, and in which the poetic and psychological contents, as well as the scenic possibilities of that remarkable musical drama were, in the opinion of many, for the first time adequately realised on the stage. The scenic management had been entirely in the hands of Herr Siegfried Wagner, the opera being conducted, with his usual ability and zeal, by Herr Felix Mottl. Fräulein Destin (*Senta*), Frau Schumann-Heink (*Mary*), Herr van Rooy (*Holländer*), Herr Burgstaller (*Erik*), and Herr Heidkamp (*Daland*), were the highly efficient interpreters of the principal parts. Amongst the leading vocalists in the two other works produced this year—viz., 'Der Ring des Nibelungen' and 'Parsifal'—were Mesdames Gulbransen (*Brünnhilde*), Wittich (*Sieglinde* and *Kundry*), Reuss-Belce (*Fricka*), and Verhunk (*Freia*); Herren Schmedes (*Siegfried*), van Rooy (*Wotan*), Ernst Kraus (*Siegmund*), Breuer (*Mime*), Friedrichs (*Alberich*), van Dyck (*Parsifal*), Knüpfer (*Gurnemans*), and Berger (*Klingsor*).

Dr. Munck, of Berlin, made his very successful debut at Bayreuth as the conductor of 'Parsifal,' and Dr. Richter once more conducted, as he did on the memorable first occasion (in 1876) with consummate ability, the two 'Nibelungen' performances. Nor were the great services rendered by the genial conductor to the cause of Bayreuth altogether unrecognised by her citizens, on whose behalf he was presented with a huge album, containing views of the picturesque town as well as pictorial illustrations of the various festival plays.

FOREIGN NOTES.

BADEN (near VIENNA).—A handsome monument, the work of the sculptor Herr Bock, has just been unveiled of Carl Milloecker, the popular composer of operettas. Milloecker had bequeathed his not inconsiderable fortune, together with all his manuscript works, to this town, formerly associated with Beethoven.

BERLIN.—Richard Strauss, with a newly organised orchestra of his own, will give a series of concerts, chiefly devoted to modern music, during the coming season. The series is to be inaugurated by the performance, in chronological order, of the symphonic works by Liszt; a most interesting undertaking, for which there is no precedent.

BRUSSELS.—An influential committee has been formed with the object of honouring the memory of the late Peter Benoit, by the publication of a carefully edited issue of his complete works, and by the erection of monuments over the distinguished musician's grave, and at Antwerp, the principal scene of his artistic activity.

COLOGNE.—Miss Blanche Hubbard, a young English violinist, has recently appeared in a concert at the Gürzenich Hall with most marked success, her technical mastery and general artistic qualities being highly praised in the leading press organs.

CORNEVILLE.—A festival performance was given last month of Planquette's 'Les Cloches de Corneville.' The popular operetta, which has rendered this town famous, was produced on a rustic stage in the open air, with the fir-clad hills for a background.

DORTMUND.—Under the direction of Herren Huettner and Holtschneider, a Conservatorium has been founded here, the principal object of which is to be the training of orchestral musicians. The new Institution is to be opened next month.

DÜSSELDORF.—Life-size statues of Mendelssohn and of the poet Immermann, by the sculptor Buscher, have recently been placed in the recesses over the front entrance of the Stadt Theater.

FRANKFURT-ON-MAIN.—Among recent additions to the well-known Museum of Musical History of Herr Manskopf, is a beautifully engraved portrait of the Italian singer, Teresa Saporiti, one of the most enthusiastic admirers of Mozart, who interpreted the part of *Donna Anna* at the original performance of 'Don Giovanni,' in 1787, at

Prague. She was, at that time, in her twenty-fourth year, and only died in 1869, at Milan, having attained the great age of 106 years.—Julius Stockhausen entered upon his seventy-sixth year on July 22. The great baritone still continues to superintend the teaching carried on at his famous Gesangschule, where so many excellent singers of our time have laid the foundations of their subsequent fame.

LEIPZIG.—At a concert given last month by the academical choral society 'Arion,' under Dr. Goehler's direction, a very effective interpretation was given of Bruch's 'Normannenzug.' Much interest was created by the first performance of three secular choral songs by Johann Hermann Schein, one of the most gifted forerunners of Bach, which, notwithstanding their somewhat monotonous harmonies, were greatly appreciated by the audience. The new music-drama 'Orestes,' which Felix Weingartner has just completed, is to be first produced at the Stadt Theater early in the coming season.

LISBON.—A brilliant success was achieved by the first performance recently of an opera 'Dona Meia,' by the young Portuguese composer, Oscar da Silva. The very ably written libretto, from the pen of Julio Dantas, deals with a national subject.

MADRID.—Amongst the symptoms of a growing disposition in competent quarters to encourage the national art, has been the competition promoted by the directors of the Buen Retiro Theatre, for the composition of a Spanish opera. The award, which has just been made, has been in favour of a three-act work entitled 'Marcia,' by Cleto Zavala, a Bilbao musician. There were only seven competitors for this prize of 2,000 francs.

MONTECATINI.—Accompanied by impressive ceremonies the unveiling took place, last month, of a monumental stone erected to the memory of Verdi, who, for many years past, was in the habit of spending a few weeks in Midsummer at this charming Tuscan holiday resort.

NEUSTADT.—The tenth annual choral festival of the Palatinate, which took place on July 21 and 22, included the performance of an important new cantata for male choir, soli, and orchestra, entitled 'Hermann,' from the pen of Carl Zueschneid. Under the composer's direction, and with able interpreters of the solo parts, the very effectively scored work achieved a complete success.

OSTEND.—In connection with the unveiling of the equestrian statue of Leopold I., on the 5th ult., a cantata entitled 'Een Koningslied,' specially written for the occasion by M. Rinskopf, was produced, and was also subsequently performed at the Kursaal, with considerable success. At the subscription Concert of the 8th ult., under M. Rinskopf's direction, the programme included the first performance of a 'Divertissement Russe' for orchestra, by Henri Rabaud, which met with much appreciation.

PALERMO.—A very successful performance took place recently, at the Grand Theatre, of a new orchestral composition entitled 'Quo Vadis,' by Signor Sandrone. The work, which represents a series of 'symphonic impressions' called forth by M. Sienkiewicz's celebrated novel, is divided into four numbers headed respectively 'Lidia,' 'Orgia,' 'Incendio di Roma,' and 'Morte di Nerone.'

PRAG.—At the recent Austritts-Prüfung of the Conservatorium, Jaroslav Kocian, among other pupils of Professor Sevcik, greatly distinguished himself by the performance of the Paganini Concerto and was recalled more than twenty times! The youth, who is only just over seventeen, is not only an artist of remarkable technical attainments, but what is more, he plays with emotional warmth and feeling in quite an unusual degree.

ROME.—The well-known composer of church music, Father Hartmann, has been appointed director of a new musical college, founded under the auspices of Pope Leo XIII., with a view more especially to the cultivation of the Gregorian style and traditions. A staff of competent professors will assist the director, including the distinguished maestro Filippo Capocci, who will instruct pupils in organ playing.

SALZBURG.—The Mozart Festival, held from the 6th to the 8th ult., was extremely well attended, many of the visitors being English and American who had been present at the Bayreuth festival. There were three grand concert performances, and two of 'Don Giovanni,' the programmes of the former consisting almost entirely of Mozart's works. The orchestra was the excellent one of the Vienna Philharmonic Society, conducted by Court-Capellmeister Hellmesberger, and amongst the solo vocalists were Mesdames Lilli Lehmann, Edith Walker, and Erika Wedekind, as well as Herren Klöpfer, of Munich, and W. Hesch, of Vienna. Herr Sauer was the pianist, and M. Alexander Petschnikoff the greatly admired solo violinist.

SAN FRANCISCO.—A successful first performance has taken place at the College of St. Claire of a religious drama 'The Passion of Christ,' by Clay M. Greene, a former pupil of the Institution.

SCHEVENINGEN.—An interesting and numerous attended concert of music by French composers was given last month, under the direction of M. Vincent d'Indy, by the Berlin Philharmonic orchestra. The programme included the symphonic poems 'The Tempest,' by Ernest Chausson, and 'Psyche,' by Cesar Franck; the 'Wallenstein' trilogy of Vincent d'Indy, and pieces by Lalande and Rameau.—In a subsequent concert of the Philharmonic orchestra, under Herr Rebecik, a symphony by the recently-deceased young Russian composer, Kalinnikoff, was produced for the first time and generally considered a very important and interesting work.

TEPLITZ.—Commemorative tablets have just been unveiled at the houses inhabited at different periods by Schopenhauer and Richard Wagner—viz., by the former in 1816, and by the latter in 1834 and 1843.

VIENNA.—At the annual concours of the Conservatorium, a young student, Herr Bruno Eisner, pupil of Professor Fischhof, obtained all the first prizes, including that of a grand pianoforte offered by Herr Boesendorfer. He is regarded by the authorities as the most gifted young artist formed at the Institution during the last quarter of a century.

WARSAW.—The façade of the handsome new building of the Philharmonic Society has just been ornamented with the statues of Mozart and Beethoven, artistically executed by the sculptor Ladislav Mazur.

OBITUARY.

A VETERAN CRITIC.

Death has removed a veteran critic, HENRY JOHN LINCOLN, whose long life of eighty-six years ended, we regret to record, on the 16th ult., at 67, Adelaide Road, Hampstead, the residence of his sister, Mrs. H. C. Lunn. The son of the organ builder, H. C. Lincoln, he was born in London on October 15, 1814. He studied the organ under Thomas Adams and, for a time, held the post of organist of Christ Church, Woburn Square. Mr. Lincoln soon achieved fame as a lecturer on musical subjects. Testimony to the excellence of his discourses was furnished by Mr. J. W. Davison in the *Musical World* of October 4, 1843, who characteristically wrote: 'Mr. Henry Lincoln, the eminent organist and clever composer, is engaged to deliver four lectures on Music at Crosby Hall. The subjects are to be Bach, Handel, Haydn, Mozart. The lectures will be a real treat to the lover of art, since, unlike the Gresham perpetrations, and other absurd historico-biographic-nonsensical hodge-podges, they will have music for their basis.' At these lectures, on a variety of subjects and which were delivered annually in London, Edinburgh, Glasgow, Liverpool, and elsewhere, the lecturer had the able assistance of his sister (who afterwards became Mrs. Edmund Harper), a singer of great ability, who had the honour of singing at the Gewandhaus concerts at Leipzig. At one of the lectures

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Mendelssohn's Violin Concerto was played for the first time in England, a circumstance to which we refer more particularly in another column (p. 602).

It was, however, as a musical critic that Mr. Lincoln did his most important work. On January 21, 1846, the *Daily News* issued its first number under the editorship of Charles Dickens. At the start, or soon after, Lincoln became secretary to the paper, and held this post for twenty years. He ably served the journal for another twenty years—1866 to 1886—in the capacity of musical critic, in which avocation he succeeded George Hogarth, Dickens's father-in-law. 'The Organist's Anthology,' a series of organ arrangements (now published by Messrs. Novello & Co.), and the articles 'March,' 'Overture,' and 'Pollini' contributed to Grove's 'Dictionary of Music and Musicians,' constitute the permanent work of this busy journalist of the past, who, in addition to the appointment already mentioned, was for many years musical critic of the *Illustrated London News*. One who knew him well, writes to us: 'I liked Lincoln. He was an upright, humble, sincere man. His character was no doubt influenced by his solitary bachelor life. He dwelt unduly on his disappointments in life and the absence (as he thought) of adequate reward for his hard, unselfish work.' His remains were interred in Highgate Cemetery on the 19th ult. Mr. Lincoln bore a strong resemblance to Tennyson, in fact he was more than once mistaken for the late Poet Laureate.

THE COMPOSER OF 'LA MASCOTTE.'

EDMOND AUDRAN, the famous composer of operettas, died at Paris on the 16th ult., aged fifty-nine. He was a pupil of the Ecole Niedermeyer, where he obtained the first prize for composition, and at the age of seventeen was appointed to an organistship at Marseilles. It was at the great French port that his first successes as a composer of light opera were made. Upon his removal to Paris, where at first he occupied a humble lodging in a garret, he was soon enabled to take up his residence in a more fashionable quarter by the enormous vogue which attended the bringing out of his 'Les Noces d'Olivette' in 1879, and, in the following year, of the still more successful 'La Mascotte.' These graceful, sparkling and melodious works have been equally popular in this country, and indeed, together with the composer's subsequent productions—'La Cigale,' 'Miss Helyett,' and 'La Poupée'—have delighted audiences all over the world.

We regret having to record the death of Mr. ALEXANDER BIGGAR, Musiceller, of Sauchiehall Street, Glasgow, which took place on the 9th ult., aged sixty-two. Mr. Biggar, who was a native of Paisley, commenced his musical career as an assistant with Mr. Harrison, in Clifton. Returning to Scotland, he started business on his own account in Rothesay, subsequently removing to Glasgow, where since 1876 he has been a familiar and much respected and appreciated personage in musical and commercial circles. Mr. Biggar, along with Mr. William Adlington, founded the Glasgow Music Trades Association in 1893, and almost up to the last acted as its secretary. With Mr. Elliot Bell (of Messrs. James Graham and Co.) he was joint secretary of the Scottish Music Trades Association. He was also an original member of the Glasgow Society of Musicians, and in which for many years he held office. Mr. Biggar accomplished much good work for music in Glasgow, and his demise will be keenly felt in the West of Scotland. The business so successfully established by Mr. Biggar will be continued under the management of his son, Mr. J. A. H. Biggar, who has been associated with its leading departments for many years.

Mr. CHARLES WOOLHOUSE, the music publisher, of Wardour Street, we regret to state, died, after a short illness, on the 11th ult., aged sixty-two. He was a son of the late Mr. W. S. B. Woolhouse, a mathematician of very high attainments and author of 'A treatise on musical intervals.' We understand that the business will be carried on by the deceased's son, Mr. F. R. Woolhouse.

CORRESPONDENCE.

A LAST WORD ON 'THOMAS AND SALLY.'

TO THE EDITOR OF 'THE MUSICAL TIMES.'

Sir,—Mr. Kidson is perfectly correct as to the date of Dr. Arne's 'Thomas and Sally.' The work was printed in 1761, and the libretto was by a Dublin man, Isaac Bickerstaffe, born in 1733. Apart from other arguments it is ridiculous to suppose that the author of 'Thomas and Sally' could have produced a musical comedy at the age of three! He was a page to Lord Chesterfield, Viceroy of Ireland, in 1746, and was subsequently an officer in a marine corps. His libretto was printed in 1760, and set to music by Dr. Arne in 1761. Our Irish author wrote 'Love in a village' in 1763; 'Judith,' in 1764, &c., &c., and died in November, 1816.

Yours very truly,
WM. H. GRATTAN FLOOD.

Lismore,
August 3, 1901.

MUSIC AT BALLIOL.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

Sir,—In your obituary notice of Mr. John Farmer, it is stated that he popularised music at Balliol 'more from the social than the artistic side.' With regard to the latter half of this, may I, as his successor and his colleague here for several years, be allowed to quote a handful of names taken practically haphazard from the list of performers at our Sunday concerts of comparatively recent date—Dr. Joachim, Mr. Leonard Borwick, Miss Fanny Davies, Miss Marie Fillunger, Miss Gabriele Wietrowetz, Madame Marie Soldat, Miss Maud MacCarthy, Mrs. Hutchinson, Miss Muriel Foster, Miss Agnes Nicholls, Mr. David Bispham, Mr. Plunket Greene, Mr. Johann Kruse, Mr. Alfred Gibson, Messrs. Josef and Paul Ludwig, &c., &c. All our programmes are of the most uncompromisingly artistic standard as regards choice of music; there are few of the great chamber works or the great songs that have not been heard, and nearly all the later piano compositions of Brahms, as well as some important solo vocal works of Bach, have been given at Balliol for the first time in England.

Yours faithfully,
ERNEST WALKER.

Balliol College, Oxford,
August 1, 1901.

JEWISH METHOD OF RENDERING PSALM XLVI.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

Sir,—May I bring the following under the notice of your readers? Dr. Margoliouth some years ago told me that a square choir, controlled by Fuglemen, sang the 46th Psalm antiphonally—the verse 'The Lord of Hosts is with us, the God of Jacob is our refuge' being used as a full chorus, and the verse 'Be still then, and know that I am God' as a solo, sung by the High Priest concealed in the 'Holy of Holies.' Dr. Margoliouth was a friend of Mendelssohn, and so impressed was the latter by the idea, that he said the Psalm should be produced in London in the way described, under his direction, and set to his music. Mendelssohn, alas, did not live to carry out the idea. Will some one of the many present-day composers care to do so? I venture to think that a magnificent effect could be obtained with a choir of, say, 1,000 voices, a central orchestra, and possibly, an organ placed in a gallery.

Yours faithfully,
CAMERON BROCK.

Upper Norwood,
August, 1901.

ROYAL ACADEMY OF MUSIC SCHOLARSHIPS.—Several important and valuable Scholarships will shortly be competed for at Tenterden Street. The first five, founded by Mrs. Ada Lewis, are open to British subjects of either sex not exceeding twenty-one years of age, except that no one shall be eligible who is, or ever has been, a student of either the Royal Academy of Music or the Royal College of Music. These Scholarships are tenable for three years, and the subjects are singing (soprano and tenor voices), pianoforte, violoncello, viola or double-bass. The Ross Scholarships (two, of the annual value of about £60 each), tenable for three years, are open to students of the Academy only; one will be awarded to a male vocalist (tenor, baritone or bass), and the other to a player on a wood-wind instrument (flute, oboe, clarinet or bassoon). The Stainer Exhibition (value £20) is the gift of a friend of the Academy who desires to remain anonymous. It will be awarded by the Committee of Management to the best candidate for admission as a student (of either sex) in organ playing at the entrance examination to be held on the 23rd inst. Full particulars of all these aids to students may be obtained by applying without delay to the Secretary of the Royal Academy of Music, Tenterden Street, London, W.

The Berlin Photographic Company have recently published an excellent photogravure of the pleasing picture, entitled, 'The gentle music of the bygone day.' The subject is one that specially appeals to musicians, and the manner of its reproduction sustains the high reputation of the publishers.

BRIEF SUMMARY OF COUNTRY AND COLONIAL NEWS.

We do not hold ourselves responsible for any opinions expressed in this summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

BRADWELL (near SHEFFIELD).—The newly-formed Choral Society here gave its first concert on July 20, when Dr. Henry Coward's 'Magna Charta' was sympathetically rendered by a full orchestra and chorus of eighty performers, under the baton of Mr. H. E. Middleton. Miss Kathleen Frankish, Mr. A. H. Dooley, and Mr. W. H. Hamer were the principal vocalists. The quality of tone, the power, attack, expression, and the general musicianly finish of the singing were wonderful in a choir so young and formed of such raw material as it must of necessity be in an out of the way village of only one thousand inhabitants. The interest in the miscellaneous part of the programme centred in a new part-song by the conductor, 'Wake and awake!' which was well received.

DUNEDIN (NEW ZEALAND).—The Dunedin Liedertafel—a society which has been in existence since 1877—had the honour of appearing before their Royal Highnesses the Duke and Duchess of Cornwall and York on the evening of June 25. The Governor of New Zealand, Lord Ranfurly, gave the choir the necessary permission to serenade the Royal party at the Fernhill Club, the Royal residence *pro tem*. The following part-songs were rendered with good expression and effect: 'A true and trusty heart' (Otto), 'I long for thee' (Hartel), 'Spin, spin' (Jüngst). The above pieces comprised the original programme, but the Society was twice requested to give further selections from their repertoire, which included 'The Soldier's Farewell' (Kinkel), 'Always more' (Seifert), and 'The night' (Schubert). Before the last piece was sung, the Duke and Duchess appeared at the open window and very graciously thanked the Society. Mr. Jesse Timson conducted.

DURBAN.—The Durban Orchestral Society gave their second concert (one of a series of four) on July 12, when Mr. Lorenzo Mancini played Mendelssohn's Violin Concerto. The orchestra performed Mendelssohn's 'Son and Stranger' overture, German's Coronation March (Henry VIII. music), Delibes's Pizzicato, and the Bridal music from 'Lohengrin.' The vocalists were Miss Alice Scrivener and Mr. Graham Williams. Mr. R. H. MacDonald accompanied, and Mr. Charles Hoby conducted.

HUNSTANTON.—A choral festival under the auspices of the Church Choral Association, was held in St. Edmund's Church, Hunstanton, on July 31, in which about 150 singers from the churches in the neighbouring villages in West Norfolk took part. Under the conductorship of Dr. Frank Bates, organist of Norwich Cathedral, the service was excellently rendered, Maunder's Anthem 'Praise the Lord, O Jerusalem' being especially well sung.

LIVERPOOL.—The excellent work which Mr. A. E. Rodwald is doing Sunday by Sunday, is well worth recording. This enthusiastic amateur gives his services week by week to the work of directing really distinguished programmes in the Theatre at New Brighton Tower. He has a fine orchestra of about 70 performers under his command, and musical Liverpool may be found listening each Sunday to the works of Tchaikowsky, Wagner, and others. An ambitious programme on the 25th ult. included Dr. Elgar's overture 'Cockaigne,' and the 'Pathétique' Symphony.

SLEAFORD.—The fine Organ in the Parish Church, which has just been cleaned and renovated by the builders (Messrs. Forster and Andrews), was re-opened on the 18th ult. At the close of evensong a recital was given by the organist, Mr. J. H. McCann, whose programme included 'March upon a theme of Handel' (Guilmanti), and 'Air and Variations on God save the King' (Hesse).

WEYMOUTH.—The Weymouth College Musical Society gave a concert in the Burdon Hotel Assembly Rooms on July 20, when the first part of the programme consisted of Mendelssohn's oratorio 'Athaliae.' The soprano solos were well sung by Master W. Peskett, and in the duets and trios, Masters J. Peskett and A. R. Inglis took the first soprano and alto parts respectively. The alto solos were very effectively rendered by Mr. R. F. Lyne. In the second half of the programme a Polonaise of Chopin's was admirably interpreted by Mr. W. L. Creech, who also played the pianoforte accompaniment to 'Athaliae' with much skill.

ANSWERS TO CORRESPONDENTS.

A. A. P.—*We fear that there is no market among composers of operas for 'a number of melodies, unharmonised,' even though they be 'undoubtedly original and of considerable value.' Composers of operas have a way of preferring to invent their own melodies, or at least they endeavour to do so, even if, as is sometimes the case, they are not altogether successful in the attainment of originality. When you are more advanced in the study of harmony, you may be glad to draw from the store of themes which you have already made—perhaps for your Opus 1, even though it may not be an opera.*

SLAYANDO.—*Beethoven's pianoforte sonata 'Les Adieux, L'Absence, Le Retour' (Op. 81a) has been metronomised by Hans von Bülow (an excellent guide) as follows: 1st movement, Adagio, quarter = 60, Allegro, minim = 120; 2nd movement, Andante espressivo, quaver = 72; 3rd movement, Vivacissimamente, dotted crotchet = 108 to 112.*

LANGHAM.—*The extract from Bach's First Invention which you submit to us is purely a question of phrasing. The dot over the second of the tied notes is not an indication that the note has to be struck again, but that the hand has to be raised. The dot is distinctly misleading, and is doubtless an editorial excrescence.*

A SUBSCRIBER OF OVER TWENTY YEARS.—*Mr. Henry Davey, in chapter I. of his 'History of English Music' (Curwen), treats, in an epitomised form, of music in Anglo-Saxon times (page 1 of the Appendix should also be consulted). See also Vol. I. of Sir John Hawkins's History of Music.*

BASSOON.—*The song, with bassoon obbligato, 'Softly rise, thou southern breeze,' by Dr. Boyce, is, we regret to say, out of print. Dr. Boyce's 'Solomon' was first published in 1743. You may be interested to know that the list of subscribers to the work contains the name, 'George Frederick Handel, Esq.'*

AN OLD READER.—*The Peters edition of Paganini's 'I Palpiti' (Op. 13) answers to your requirements. We cannot speak for the other two solos. The Paganini Fantasia for one string is published by Schuberth & Co., price four shillings.*

ENQUIRER.—*The extracts you send are evidently from some technical exercises for the pianoforte, in which the first note of each of the four groups in the bar bears a somewhat abnormal accent.*

FLUTE.—*We are not sure if a Guild of Tuners, started some ten or twelve years ago, still exists; but perhaps Mr. Dyson, of Windsor, could give you the information.*

CARLTON.—*If you will send us the name of the composer of 'The Owl' we will do our best to try and trace the song for you.*

G. H. T.—*The Technicon may be procured, we believe, from Messrs. Augener & Co., 199, Regent Street.*

EXECUTANT.—*You probably refer to Sullivan's Imperial, not Festal March, which is published by Messrs. Chappell and Co.*

B. A. P.—*We are sorry that we cannot trace Gregory's 'Gregorian Grand March.'*

DURING THE LAST MONTH.

Published by NOVELLO & CO., LIMITED.

ADAMS, JOSEPH H.—"Sun of my soul." Sacred Song. No. 3, in C, for Contralto or Baritone. 2s.

BOOTH, JOSIAH—Alexandra March. For the Organ. 2s.

BREWER, A. HERBERT—"Emmaus." (A Biblical Scene.) The words written by JOSEPH BENNETT. 1s. 6d. Paper boards, 2s.

BRIDGE, J. FREDERICK—"The Forging of the Anchor." Dramatic Scene. For Bass Solo, Chorus, and Orchestra. Words by SIR SAMUEL FERGUSON. 1s. 6d.

CAMPBELL, H. A. J.—"Songs of the Seasons." (No. 1. An Autumn Song.) 1st Violin (*ad lib.*), 3d.; 2nd Violin (*ad lib.*), 3d.

— Ditto. (No. 2. A Winter Song.) 1st Violin (*ad lib.*), 3d.; 2nd Violin (*ad lib.*), 3d.

— Ditto. (No. 3. A Spring Song.) 1st Violin (*ad lib.*), 3d.; 2nd Violin (*ad lib.*), 3d.

— Ditto. (No. 4. A Summer Song.) 1st Violin (*ad lib.*), 3d.; 2nd Violin (*ad lib.*), 3d.

CLARKE, HAMILTON—"They that go down to the sea in ships." Anthem. For Soprano Solo and Chorus. (No. 709. Novello's Octavo Anthems.) 4d.

COWEN, FREDERIC H.—"The Butterfly's Ball" ("Le Bal des Papillons"). Concert Overture. For Full Orchestra. Full Score, 10s. 6d. Wind Parts, 13s. 9d.

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PREFACE TO REVISED EDITION.

With this issue of the new edition of the Handbook of Examinations in Music it is desired to direct attention to the additional papers which are printed for the first time in this form.

These are, the University of Edinburgh Mus. Bac. Papers, the Literary and Theoretical Paper required of all candidates in practical subjects for the Professional Grade Examinations of the Incorporated Society of Musicians, and the Optional Music Paper set for the Diploma Examinations of the College of Preceptors.

These papers will be found most valuable and useful, and for the kind permission to make use of them the author desires to express his most sincere obligations to Sir L. J. Grant, Bart., B.A.; Professor Niecks, Mus. Doc.; Edward J. Chadfield, Esq.; and C. K. Hodgson, Esq., B.A.

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J. E. VERNHAM,

Professor of Music in King's College, London, and Organist and Choirmaster of St. Paul's Church, Knightsbridge.

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The simple rules contained in the following pages are given to assist students to harmonize simple melodies in the early stages of the study of Harmony. A student having gone carefully through a treatise on harmony is often able to work the exercises on the various Figured Basses in a satisfactory way, but he is altogether at a loss for a Method of harmonizing melodies. There are but few simple melodies (of the Hymn-Tune type, for example) which cannot be harmonized in a plain but thoroughly satisfactory way by the use of the few chords common to ordinary Cadences, and the student, being acquainted with the Common Chords and their Inversions, and the various Cadences, may at once proceed to harmonize melodies. It will be seen that the following method treats the melodies "Cadentially," or, so to speak, it works backwards, and although it is assumed that the student has a knowledge of the various Cadences, a few examples are given. In the harmonization of melodies, so much depends upon the extent to which the student is naturally gifted, and his careful analysis of well written works, that anything like an exhaustive treatise (if such could be written) would fill volumes; but a careful study of the following pages will enable him to harmonize a simple melody correctly and effectively. The Single Chant, being the simplest form of melody, is chosen as a suitable beginning.

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pp *con espress.*
 Low, in our ear, thro' childhood's slumber stealing,
cres. *p* *pp* *à bouche fermée.*
 That we the theme of an-gels might pro-long.
pp
cres. *dim.* *pp*
p *cres.*
 Sweet, lul-la-by, a mag-ic power re-veal-ing,
pp *cres.*
 It gently whisper'd of a mo-ther's love; . . . *à bouche fermée.* *pp* *cres.*
pp *cres.*
pp *cres.*
 Soft, soft . . . as the coo-ing . . . of a ten-der dove. *à bouche fermée.* *ppp*
pp *ppp*
pp *ppp*
pp *ppp*

(2)

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Poco animato e ben marcato. ♩ = 72.

f

sweeps its tune-ful string, . . Of fu-ture strife no mi-nor chord gives

sweeps its tune-ful string, Of fu-ture strife no mi-nor chord, no mi-nor chord gives

sweeps its tune-ful string, Of fu-ture strife no mi-nor chord . . gives

sweeps its string, Of fu-ture strife no mi-nor chord gives warn-ing, . .

warn-ing, Sweet Hope and Love from it e-ter-nal spring. . . The

warn-ing, Sweet Hope and Love from it . . . e-ter-nal spring. . . The

warn-ing, Sweet Hope and Love . . from it . . . e-ter-nal spring. . . The

. . Sweet Hope and Love from it e-ter-nal spring. The storms of life like

ff

storms of life like thun - der break - ing, break - ing o'er
 storms of life like thun - der break - ing, break - ing o'er
 storms of life like thun - der breaking o'er us, May mar the blend and of - ten
 thun - der, like thunder breaking o'er . . . us, May mar the blend and
 us, And of - ten change the key; But . . . He who guides for
 us, May mar the blend and of - ten: change the key; But He who
 change the key; . . . But He who guides for aye, who guides for
 of - ten, of - ten change the key; But
 aye the mighty chor - us Will lead us back to perfect har - mo -
 guides for aye the mighty chor - us Will lead us back to perfect har - mo -
 aye the mighty chor - us Will lead us back to perfect har - mo -
 He who guides for aye the mighty chor - us Will lead us back to per - fect har - mo -

dim.
dim.
dim.
mf
dim.
p
cres.
mf
p
cres.
f
cres.
cres.
p *rall.*
p *rall.*
p *rall.*
p *rall.*
p *rall.*

Più lento e piano.

ny. *p* Calls forth a dirge of sor - row, *pp* In pen - sive

ny. *pp* The end of life calls forth a dirge of sor - row, *pp* In pen - sive

ny. *pp* The end of life calls forth a dirge of sor - row, *pp*

ny. *pp* The end of life calls forth a dirge of sor - row, In pen - sive

Più lento e piano. ♩ = 60.

long - ing chant we nature's hymn; Our hopes are fixed up -

long - ing chant we nature's hymn; Our hopes, . . . our hopes are fixed up -

In pensive longing chant we nature's hymn; Our hopes are fixed up -

long - ing chant we na - ture's hymn; Our hopes are fixed up - on the

on the bright to - mor - row, When we may join the glorious ser - a - phim,

on the bright to - mor - row, When we may join the glorious ser - a - phim,

on the bright to - mor - row, When we may join the glorious ser - a - phim,

bright to - mor - row, When we, . . . when we may join the glorious ser - a - phim,

Allegro con spirito.

Whose mu - sic o'er the earth is ev - er ring - ing In praise of Him who

Allegro con spirito. $\text{♩} = 72$.

Whose mu - sic o'er the earth is ev - er ring - ing In
sits en-thron'd on high, Whose mu - sic o'er the earth is ev - er, ev - er ring - ing In

Whose mu - sic o'er the earth is ev - er
praise of Him who sits en-thron'd on high, Whose mu - sic o'er the earth is ev - er, ev - er
praise of Him who sits on high, Whose mu - sic o'er the earth is ev - er

ring - ing In praise of Him who sits en-thron'd on high, Whose mu - sic o'er the earth is

ring - ing In praise of Him who sits on high, Whose mu - sic o'er the earth is

ring - ing In praise of Him who sits en-thron'd on high, Whose mu - sic o'er the earth is

Whose mu - sic o'er the

ev - er, ev - er ring - ing In praise of Him who sits en-thron'd on high; In rap-ture

ev - er ring - ing In praise of Him who sits on high; In rap-ture

ev - er ring - ing In praise of Him who sits on high; In rap-ture

earth is ev - er ring - ing In praise of Him who sits en-thron'd on high; In rap-ture

sweet our voi - ces join in sing - ing The mu - sic of the sky, In rap-ture

sweet our voi - ces join in sing - ing . . The mu - sic of the sky, In rap-ture

sweet our voi - ces join in sing - ing The mu - sic of the sky, In rap-ture

sweet our voi - ces join in sing - ing Ce - les - tial songs, the mu - sic of the sky, In rap-ture

sweet our voi - ces join in sing - ing Ce - les - tial songs, the mu - sic of the sky, In
 sweet our voi - ces join in sing - ing, The mu - sic of . . the sky, In
 sweet our voi - ces sing - ing, Ce - les - tial songs, the mu - sic of the sky, In rapture
 sweet our voices join in sing - ing Ce - les - tial songs, the mu - sic of . . the sky, . .
 rapture sweet our voi - ces . . join in sing - ing, in rapture sweet our voi - ces join in
 rapture sweet our voi - ces join in sing - ing, . . in rapture sweet our voi - ces join in
 sweet our voi - ces join . . in sing - ing, join in sing - ing, in rapture sweet our voi - ces join in
 . . In rapture sweet our voi - ces join in sing - ing, in rapture sweet our voi - ces join in
 sing - ing Ce - les - tial songs, the mu - sic of . . the sky.
 sing - ing Ce - les - tial songs, the mu - sic of . . the sky.
 sing - ing Ce - les - tial songs, the mu - sic, the mu - sic of the sky.
 sing - ing Ce - les - tial songs, the mu - sic of . . the sky.
 ♩ = 100.

ff *rall.*
ff *rall.*
ff *rall.*
ff *rall.*
Adagio. *rall.*
rall.
rall.
rall.
Adagio. *rall.*

pplement



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